ABSTRACT

Title of Dissertation: LISTENING TO THE SPONTANEOUS MUSIC-MAKING OF PRESCHOOL CHILDREN IN PLAY: LIVING A PEDAGOGY OF WONDER

Judith K. Kierstead, Doctor of Philosophy, 2006

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This study sings with joy the wonder of preschool children spontaneously being music-makers in play. Through hermeneutic phenomenological methodology provided by van Manen (2003), voices of Heidegger (1962, being-with), Levin (1989, listening), Ihde (1976, music-language), Casey (1993, place), Merleau-Ponty (1962, the body), Levinas (1987, "we"), Arendt (1959, new beginnings), and Steiner (1984, 1985a,b; 1998, human development, freedom) support the work. The study asks: **What is the lived experience of preschool children spontaneously making music in play**? In Waldorf preschools, forty-six children in three age-differentiated classes are observed and tape-recorded in a pre-study; observations of twenty-four children in a mixed-age class and, during outdoor playtime, an additional twenty-four children from a similar class are observed and recorded in note-taking during a year-long study.

Significant themes of will-ing, be-ing, and time-in-place emerge. Freedom to move about in play with peers is essential to music-making that spontaneously expresses Life-lived-in-the-moment. The phenomena of this study – the songs, chants, and other sound-shapes – *are* the being of children, who are not bound by time or by space. In this

study, musical form includes a sung-tryptich, a communal-collage, call-response, a transforming chant, and language that sings and stretches into many, varied sound-shapes. The wonder of life shines through.

Teaching music of early childhood is being one's self a music-maker in being-with children. This teaching is preparing a place of beauty, order, and caring, where a rhythmic framework of fine- and living-arts experiences extends the letting-learn, and where the children move about, playing freely with materials that nurture the imagination, indoors and out daily, rain or shine. Teaching is moving through richly developed integrated-circles (songs, poems, and verses, with gestures), worthy of the children's imitation. Teaching is telling tales from the heart, planting seeds of wisdom. Teaching is "reading the children" then creating soft edges in moving-with-one's-own-singing from one activity to another. This is a Pedagogy of Wonder that respects the child's will, enriches the child's Being, lets-be the spontaneous music-making of preschool children in play, nourishing that music-making by being-with the child musically. Listening to the spontaneous music-making of preschool children in play offers a new beginning.

LISTENING TO THE SPONTANEOUS MUSIC-MAKING

OF PRESCHOOL CHILDREN IN PLAY: LIVING A PEDAGOGY OF WONDER

by

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Dissertation submitted to the Faculty of the Graduate School of
the University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
2006

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DEDICATION

To the children,

spontaneous singers Being-in-the-world

ACKNOWLEDGMENTS

> In listening to others, accepting them in their irreducible difference, we help them to listen to themselves, to heed the speech of their own body of experience, and to become, each one, the human being he or she most deeply wants to be. (Levin, 1989, p. 88)

The date "7 August 1997" is penciled into the margin on page 88 in my copy of Levin's *The Listening Self*, a page marked by a small square of paper that has yellowed while stashed there through the years. Unnumbered times I have come across it, re-read the "Heard me!" I put there. A forty-five minute telephone-listening to my passion for the spontaneous music-making of young children was a Life-Turning. Thus, I express my gratitude here to Francine Hultgren, who, through her gift of listening, enabled me to do this life-fulfilling work that I truly longed to do. She has led me through the work of Max van Manen, to whom I am grateful for laying out a way of research that, indeed, lets the spontaneous music-making of preschool children in play be heard. With Francine, Drs. Marie McCarthy, Mary Rivkin, Paulette Robinson, and Jessie Roderick served as my committee, also offering discerning encouragement along the way. To them, also, I express my sincere gratitude.

To the teachers and near-hundred parents whose children I observed, I am deeply grateful. Teachers Nancy Foster, Pat Moss, Anna Hall, and Sandi Chamberlin in Acorn Hill welcomed me into their sacred spaces, as did Susan Nash and Jennifer Saloma, Carolyn Friedman and Colleen Taliaferro in the Washington Children's Garden. All shared pedagogical wisdom and life-nurturing forces with me as well as with the children as I observed. I treasure having witnessed the daily wealth of verses, songs, and poetry in Susan's voice and graceful movements shared with the children during integrated-circle times. Listening with the children to Jennifer's telling of a fairy tale each morning was

also an extraordinarily enriching experience. The children themselves I hold in my heart still, mindful of the wonder of their musical ways of being. Conversations with other persons within the Waldorf education community also enriched my work. Experiencing a living pedagogy within community, grounded in the anthroposophical philosophy that recognizes the inherent wisdom of the human being, has been like a homecoming for me.

I am grateful to Bruce Wilson and Shirley Shelley for their endeavors in the rediscovery of the Pillsbury Foundation School study of spontaneous music making. I am particularly indebted to Wilson, who, as Curator of Special Collections in Music at the University of Maryland College Park, made available to me the Archives of the Pillsbury Foundation School (Santa Barbara, CA, 1937-1951) and of Donald Pond, who conducted the study there (1937-1945). I express my appreciation for Vivian Gussin Paley, whose work with storytelling has inspired me in doing my own work. I share with Pond and Paley a profound trust in the child's innate will to be a maker of form while freely playing in emerging community.

To my children, whose spontaneous music-making I heard as sounds of play, and to my grandchildren, whose spontaneous musical-makings I immediately recognized and delighted in, I express my love and continuing gratitude for both enriching and supporting my lifework. To Anne I express particular appreciation for assistance with technical matters. I acknowledge, also, the many students and friends who have supported me in and throughout this endeavor. Though my "dissertating" is done, my passion continues, with new understanding, focused purpose, and enduring joy.

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PROLOGUE

What is it like to experience listening centered deep within the soul? Levin (1989) points to this rarely experienced possibility using a term borrowed from Heiddeger – *das Horchen*, meaning "hearkening."

> Hearkening has learned the wisdom of Periander of Corinth, one of the 'seven sages' of the West. It has learned *meleta to pan*: 'Take into care beings as a whole.' (Levin, 1989, p. 269)

We enter the world whole, attuned to sonorous Being. Little by little, the noise of the world covers up our innocence, fragments our way of being.

> Our listening needs to learn receptiveness, responsiveness, and care. Our listening needs to return to the intertwining of self and other, subject and object; for it is there that the roots of its communicativeness take hold and thrive – and it is there that a non-egological listening-self is sleeping, embedded in the matrix of melodious energies. (Levin, 1989, p. 223)

A world of myriad, mystical, musical sound-shaping is forever being created spontaneously by young children in play. The openness of the child invites our response, welcomes our caring, savours joy through our letting-go and letting-be. Wholeness expresses itself in these human beings who dance with the play spirit, who meander in wafting tones, who wait, cradled in silence. In communities unrecognized and unexplored, preschool children themselves are naturally creating beginnings.

Together, let us journey into this world of preschool play filled with musical rhythms and tones and meaningful-form-shaping. Sense with me the wonder that imbues this phenomenon, the spontaneous music-making of preschool children in play. Hope for *Being-with*-in-the-world is in the voice of the child who is singing, bringing us new beginnings – and in our listening to what the children sing.

Wachet auf! Come! Listen!

CHAPTER ONE:

SINGING SOUNDS A-BOUNDING: THE SPONTANEOUS MUSIC-MAKING OF PRESCHOOL CHILDREN IN PLAY

Journeying to the Phenomenon

For many years, I have had a passion for the spontaneous music-making of young children. Thus, both children and music are especially important to me. What calls me to this place? I invite you to come with me on a journey to *understanding* the origin of my passion, to the meaning of *being-a-maker*, to the *meaning* of spontaneously being a *maker-of-music*, as *is* the lived experience of a preschool child in play.

The Roots of My Passion

I softly strum the strings of the autoharp in my living room, remembering my grandfather who purchased the instrument in the late eighteen-hundreds, just before he married my grandmother Irene. I can see him now, standing in the living room with the autoharp held in his left arm, garters on his forearms to keep his long shirt sleeves up and out of the way of his music-making. Sounds of quick-moving melodies fly from his nimble fingers. Sets of long and short strokes make the rhythm of the strummed chords ripple into place like a wave series on the seashore.

A music-loving family welcomes my birth. My father sings and plays the guitar and the piano "by ear" – as if magically, without the aid of musical notes recorded on paper. He spontaneously makes his own sound-decorations for familiar tunes, adding lots of moving tones to make harmony – sets of sounds that please him. At times, I hear my mother join in with her rich alto voice. Perhaps I sing along, too. I have no doubt that, as a young child, I make my own music spontaneously, both with my voice and with sound-

makers I find among the toys and in the kitchen cabinets. Most surely I sing with the rocking motion of Grandma's porch swing in the summertime. Like children in play everywhere, I make my own music every day.

Creative flowerings. Howard Gardner (1999) recognizes that creative expressions of preschool children are at times "not just cute throwaways . . . ; many are substantial and evocative creations" (p. 88). He states that, in human development "Artistry and creativity in general are unleashed – or blocked" between the ages of two and six or seven (1991, p. 82). The lived experience of the preschool child most often peaks in "a summit of artistry" through the child's "participating in a meaningful way in processes of creation, elaboration, and self-expression" (Gardner, 1980, p. 11):

> Drawings by youngsters of this age are characteristically colorful, balanced, rhythmic, and expressive, conveying something of the range and the vitality associated with artistic mastery. One has the strong feeling that such drawings constitute an important and perhaps a primary vehicle of expression for the young child. And the often striking products reinforce a general notion of the child at this age as a young artist . . . (p. 11)

In the same way, internationally-known orchestral conductor Leopold Stokowski reportedly observes musical flowering in young children (Wilson conversation with J. Paxton, 11 June 1975, Transcript, Pillsbury Foundation School Archives). Alas, like Gardner (1980), Stokowski becomes aware that "This flowering does not last" (p. 11).

> Instead, during the school years the child's interest in . . . expression is widely believed to wane . . . the exuberant high point of earlier years submerged. (Gardner, 1980, p. 11)

What is it like for children when their "flowerings" wane? Is it reasonable to believe that human beings naturally, and without any apparent motive, stop making shapes that please them greatly, shapes with varied media – with paints and crayons, blocks and clay, with wood, with sounds – shapes that are happiness-giving, joy-building,

greatly-pleasing expressions of self? Would human beings knowingly submerge their "exuberant high point" (Gardner, 1980, p. 11)? In studying the young child's musical experience, Gardner (1985) points to "problematic . . . tension between ideal production of someone else's model and the production of one's own pieces of music in one's own way" (p. 378). Surely it is *not* by choice that children cease making-that-has-meaning.

Letting-be. The sound-making of young children calls me, faithfully. Coals of a deep caring burst into flame within me when the ebullient voice of a young child is hushed by a persistent "Sing the song you learned in preschool," and sparkling joy gives way to insipid sounds of an almost-in-tune tale of a toad that eats soap in the bathtub. The child's own making is buried by a well-meaning adult – not intentionally, not with consciousness. Nevertheless, the child's creative spirit slinks away into hiding. With sensitivity to the common unwitting dampening of the child's creative way of being, I plead with the world, "Let the child *be*!" The child's natural way of being is wonder-filled in making that has meaning. Socrates teaches us that wisdom begins in wonder. I would have us witness the natural wonder expressed by the child in lived experience every day, and let the wonder-full child *be* on a pathway to wisdom.

The embers of my passion for the natural sound-making of young children glow as I listen to their sounds. Come with me on a journey launched with compelling concern for *understanding* the meaning of being-a maker, for understanding the *meaning* of freely making sound in play, the meaning of being a maker of one's *own* music. I continue with stories of my own experience as a child, a parent, a student of music, a teacher of piano and of early childhood music, a nanny, and a grandmother. Throughout the text, my observations of music-making are identified as KN, for Kierstead Notes.

Sitting at the Piano

> To learn and to teach, one must have an awareness of leaving something behind while reaching toward something new. (Greene, 1995, p. 20)

Music is important to my family, so arrangements are made for Janet, the big girl who lives next door, to teach me to play the piano. By the age of twelve, I am playing the hymns at church and giving my first piano lessons. In high school and my earliest college years, I am both the accompanist and sing a cappella repertoire. Music-making fills my life. In the school system of a small town where my husband teaches English in the high school, I begin teaching second grade. From time to time, I roll the piano from the hall into our classroom and twenty-eight of us make music together. At home over the next few years, two, three, four, then five of us spend hours at a time making music – singing nursery rhymes, reading poems and stories, and exploring the sounds of kitchen pots and pans. When there are six of us, a new piano is delivered to our new house. I remember watching three-year-old Anne standing at the piano, playing her own song with very high sounds – an image I cherish.

Within the steady stream of everyday occurrences, I, like most other parents, take no particular notice of my children's music-making. Musical expressions are all around me. They come and they go – the sounds of play. In retrospect, I wonder at this. What lets our ears give little or no heed to the spontaneous musical sounds of children in play? What place do we make for the child's own music-making? "Play is always of the moment" (Applebaum, 1996, p. 28). What do we miss when, at the moment, our listening has no silent space for the sound of a child's own song that is sung?

When, as a child learning to play the piano, I play the tiny tunes in John Thompson's beginning piano method book, *Teaching Little Fingers to Play*, I easily learn to read the notes. While practicing, however, I most certainly make variations – unexpected, unacceptable variations of the tunes written by Thompson. Unexpected, unacceptable variations? Yes, the variations are unexpected; yes, they are unacceptable. The only way to play the tune is precisely the way someone else wrote it. I am the player of the music, not the maker of the music, and my variations are unacceptable. Some years later, "I just make variations!" greets me before I see five-year-old Maya's curls bounce through the doorway to my teaching area. What now makes unexpected variations acceptable? What learning lies waiting in such gems?

Analyzing one's own sound – sound that slips into a line of sound written by someone else – is an effective teaching-learning experience that calls for linking the creative process with a safe exploring environment (Duffy, 1998). Inevitably, the student who makes changes in a line of sound states, "I like the sound better my way!" These experiences "move the thinking forward . . .[and] are vital to the creative process" (Duffy, 1998, p. 82). Turning tune-patterns upside down or adding tones to them or changing the words is playing with sound. Changing sound-patterns is making music one's own.

In Ann Arbor, where I am an undergraduate music student at the University of Michigan and my husband is in a doctoral program, I join the local music teachers' professional association and attend workshops with other teachers. I drive to a small college in the area to hear a presentation by Dr. Robert Pace, a music professor at Columbia Teachers College in New York and founder of the International Piano Teaching

Foundation (IPTF). Analyzing sounds and making my own music while helping others do the same is a welcome new way of teaching.

After taking my first of many IPTF piano pedagogy courses, I begin working with groups of young children, introducing them to musical sounds and instruments. The children give rapt attention to a Japanese mother who plucks and strums the strings of her koto – a very long zither with thirteen silken strings – placed on the floor beside her. We explore the sounds of a new-at-the-time synthesizer. At the end of the year, we ride a university bus to the main campus and visit the University of Michigan carillon, peeking under the enormous bells, spellbound as the carillonneur strikes the wooden key-sticks with his fists.

After moving to our new home near Washington, D.C., I continue taking IPTF classes. Young children's spontaneous music-making continually surprises and delights me. As an IPTF consultant, I teach courses for teachers of music in early childhood. Making-our-own-music becomes the heart of my teaching.

Listening to Making

> Gatherings of sound . . . are possible only when our listening suspends its normal and habitual judgments – liking and disliking, approving and disapproving, accepting and rejecting. . . . a gathering that comes as a gift to our ears when we have developed the art, the skill, of 'just listening.' It is a gathering that comes only when we let go and let be, letting whatever sounds forth have all the time-space, all the silence, all the openness and otherness of being it wants. (Levin, 1989, pp. 256-257)

In a corner of the green chalkboard on a wall in my teaching area, I write lists of varied interests pursued in classes with young children. I am, indeed, curious – as are the children, who ask many questions about music and the instruments we make it on. One child after another makes long lines of accented drummings and invents tunes with

untaught sensitivity to patterning and form in sound. I wonder at this natural way of being. Such a preschool learning experience is not possible to plan and make-happen**.** The imposition of musical ideas on a child forces an un-naturalness that the child resists, refuses.

More and more, I trust myself to follow the child's lead in music classes. When a student wonders about the inside of the piano, we open up my instrument to watch the hammers bob ever so quickly as they strike the strings. We see the size of the strings and feel them vibrate – or stop their vibrations and the sound that we hear. Students ask, "What are the strings made of?" "Why are they called 'strings'?" "Why are *these* strings so fat?" Children watch intently as the various parts of the piano move. They want to know: "What makes the sounds different?" "Who started making pianos?" "Why do we call this a 'piano'?" We extend the student's sound vocabulary by making lots of different sounds, pressing the pedals now and again. We watch the pedal mechanism. "Why are there three pedals?" they ask. When I explore the sounds of the piano with preschoolers during my doctoral internship, Timothy asks the same question over and over: "What are these?" "Hammers." "What are these?" "Jacks." "What are these?" "Pins" (KN, 2000).

The seeming magic of hammers moving so quickly in response to the child's own fingers pressing the keys gives way to a beginning knowledge of the piano mechanism. Children start to link the source of sound with their own making of the sound. The possibility of consciously making *certain* sounds is underscored as the children become more aware of their own control of the tools they have – their hand full of fingers and even their feet. They depress a key here or one there several times, move from one key to the next or make handfuls of the same sound over and over, go to a different place on the

piano and come back again, step on a pedal and listen with awe. They watch the parts on the inside of the piano move, making sounds they immediately hear come out. The child's sense of being is strengthened. "I am a maker!" sings the sound.

Integrating the arts. The kindergarten-age children come bounding in the door. They all begin making their weekly drawings on the green "chalkboard" wall. Complex forms fly from their imaginations into pastel lines. I watch and listen to their playful chatter as they work. Soon the children sit on their upside-down milk-crate seats and we look at the drawings one at a time. I catch phrases they use in their descriptions and together we shape them into a form that pleases us, repeating word-sets, over and over. Bodies cannot be still! The children are up in place, arms swinging, legs jumping, bodies swinging, twisting, impelled by the rhythm of life in related sounds. Chalk-art forms and sound forms are unified in physical motion. Indeed, "Rhythm is movement" (Pond, 1979d, p. 6). Making sounds integral to just-created artwork draws out the fundamental essence of one's way of being. The group of children becomes one body, focused on activity that has meaning to them. The joy of sharing creative energies is electric! The children experience "the creative chaos that is the world in which we all began" (Pond, [1979a], p. 2-D) and order comes into the openness of disorder (Pinar, Reynolds, Slattery, & Taubman, 1996). Unbridled creativity engages wholeness of being in making, and joy sings from deep within.

Improvising. Today, Steffan heads for the drums first thing. He delights in the "drumness of the drum" (Pond**,** 1978e). He plans, rehearses and conducts staged "concerts" when he comes to me. By arranging firewood across the floor, he marks the edge of the "stage," indicating where the audience seating begins. He writes out the

program plan in his “book” that is sections of notebook paper he tears into just-the-right size and tapes together. Then, I sit at the piano and follow his directions, interpreting his movements with a range of dynamics, tempo changes, and styles of improvisation. At the end of the “program,” he directs me in how, when, and where to take my bows beside him in front of the “audience” – the evolving role of the parent who comes for him when the performance is nearly ended. Working together, Steffan and I spontaneously create musical form: as conductor, he provides a framework that I fill with sound. Steffan and I are partners in creative collaboration. Each of us experiences “delight in being a maker, in the act of making, in, ultimately, the consciousness of being able to work such miracles” (Pond, [1978d], p. 4).

A sounding-unusual. Red-haired and freckle-faced, with a grin as big as it can get, five-year-old Parker saunters into my teaching area on a sunny morning and seats himself in a small rocking chair. “Got any violins around here?” he wonders aloud. Indeed, I do. I go upstairs and get my violin and give it to Parker. He looks it over. Soon he has the bow in hand. He touches it to the strings and pulls. The sound he makes is beautiful, unusually so. Imagining the sounds most always created by first-time players sends an awful scraping feeling up the spine. I wonder whether, when Parker thinks of playing a violin, he imagines the sound he will make. Though the violin seems to be a difficult instrument for a young child to play, the sound Parker makes is lovely from the very beginning. How does he naturally know – without being taught – how to create a full, mellow tone on the violin? With the violin set aside nearby, Parker busily creates his own instrument in a drawing on a large sheet of newsprint, explaining to me the electrical workings and special powers of the large-sized violin-like instrument that stands on an

elongated peg. “It’s an olivan,” he declares. Parker is curious, confident, and courageous. Asking a question leads to playing an instrument that calls him. “Courage allows you to use your intuition and will” (Goleman, Kaufman & Ray, 1993, p. 68). Parker bows a beautiful violin sound and draws an image of a unique instrument that he also names and describes, events that link his creativity with knowledge he brings to this teaching/learning experience where he is free to be a maker.

Hiding in Plain Sight

The teacher in a neighborhood cooperative nursery school invites me, a teacher of early childhood music, to talk with parents about ways to encourage creativity in their children. Soon after, Rosa’s mother calls to inquire about music classes for her four-year-old daughter who “makes her own songs all the time.” Indeed, she does. Our times together are filled to the brim with the mellifluous tones of Rosa’s own songs.

One morning while sitting on the steps after our scheduled time together, waiting for Rosa’s mother to come, Rosa sings and sings and sings. After she completes a variation of a familiar song, I ask her to sing the song the traditional way. I insist – and she pauses. The flow of music-making ends. I have restricted her freedom to be a maker. In this time and place, I have unintentionally gone past what is for me an unclear line. Children generally are willing to sing another person’s song. This time, someone else’s tune barges in and takes a stand. What is it like for Rosa to stop her making? A generative model suggests ways to go about expressing ideas in one’s own way. The song she varied already has served as a model in her musical experience. Who makes up most “music of early childhood” models – tunes we hear at home and in public places? What is it in a young child’s experience that blocks willingness to express oneself? Rosa responds to the

request that she sing another's song by hiding away her own tunes. Her sounds no longer fill the air.

The experience with Rosa is, for me, unforgettable. With my power as teacher, I challenged Rosa's spontaneous way of being. The child who "makes her own songs all the time" now sits quietly beside me, no longer free to be a maker. She is constrained. The "real" song is unnatural to her, distanced from her creative self though related to it. Abruptly, she dams the flow of her creative energy. Her creative spirit hides away. Her body is see-able, touch-able. Her spirit, on the other hand . . . Ever so easily, one can lift a child's spirit with a smile or crush it with a disapproving glance – or a not-understood-to-be-threatening request. Silence discloses that a child's will to be a maker has hidden itself away. What might it be like to free a child's spirit to make music again?

Increasingly, I question the meaning of the music-making of young children. I am drawn to the creativity that naturally abounds in the young child. How *can* it be that the richness of the spontaneous sound-making of children rarely is formally recognized? What might it be like to perceive the sounds of children freely playing together as "an astonishing marketplace of ideas" (Paley, 1988, p. 12)? I wonder what possibilities might unfold in the child and in the larger culture as well, through recognition that children are music-makers. In my journey towards understanding the meaning of making music, I follow the questions and turn to phenomenology.

The Evolution of My Phenomenological Research

> From a phenomenological point of view, to do research is always to question the way we experience the world, to want to know the world in which we live as human beings. And since to *know* the world is profoundly to *be* in the world in a certain way, the act of researching—questioning—theorizing is the intentional act of attaching ourselves to the world, to become more fully

> part of it . . .to *become* the world. . . research is a caring act: we want to know that which is most essential to being. (van Manen, 2003, p. 5)

In 1983, I become a volunteer in Special Collections of Music at the University of Maryland College Park to work with newly arrived archives related to music of early childhood. For eight years, 1937–1945, English composer Donald Pond listens to the spontaneous musical expressions of children as they sing, chant, and make other sound-shapes while playing in the rich nursery school environment established by the Pillsbury Foundation in Santa Barbara, CA, (1937-1948) (see Appendix A). A collection of Oriental instruments is available for the children's use at any time, in any place – inside the school or outside on the porch or in the yard. Pond and Gladys Moorhead, Director of the School, write daily records of the children's chants and songs and other ways they use their voices in music and in speech, too, since speech is rhythmic and tonally patterned. Music is not defined for the study; all sounds the children make are considered musical (Moorhead & Pond, 1941).

As I begin reading the archived documents, Pond's experience resonates deep within me. My experience with the music-making of young children mirrors his. I, too, hear children chant with the approximate minor third and drum the short-short-long pattern. I hear them play with language and make pure-sound shapes. I observe them create musical form as they move about playing. Like Pond, I wonder what unexplored possibilities lie within the child's natural music-making and how to welcome the continued development of their innate will to create musical form.

Preparing to write my masters thesis, I spend a week immersed in documents of both the Pond and the Pillsbury Foundation School archives. The last three words I read are at the bottom of an untitled page of random notes. Pond writes, "Be yourselves

creative" (Text fragment, Archives of Donald Pond). I remember well that moment. Tears flow into the bright light of the fall day as I experience a profound response to Pond's call and embrace with a keen sense of purpose the challenge of furthering his creative research through doing my own. In December 1991, I complete my thesis describing the establishment of the Pillsbury Foundation School, the study Pond conducted there, and his reflections on his work (*The Pillsbury Foundation School and Beyond*, University of Maryland College Park). Yet, my work is incomplete.

Hearing Early Soundings

Being already very much attuned to the spontaneous music-making of young children, I yearn to listen again to the earliest sounds of being. I become a nanny for Nathaniel, Madlyn, and Brendle, infant-toddlers of acquaintances living nearby. I both tape record and write anecdotal records of my observations. Listen with me to the sound-making of these very young children I care for.

Singing empathy. Infant Brendle is restless. I stand by the cradle rubbing his back while singing a comfort-song of my own making in tones soft and warm, smooth and slow-moving. Nathaniel comes across the room to the head of the cradle, near me. What might a child at fifteen-months of age, so near life's beginning on earth, sense in the cry of an-Other? Rogers (1969) states that truly hearing "is like listening to the music of the spheres . . . feeling oneself in some sort of touch with what is universally true" (p. 222). Nathaniel sings while moving into the narrow space between the cradle and the wall. He sings still as he stretches his arm up and over the side of the cradle, gently placing his hand on Brendle's back as he moves along the side. Passing the foot of the cradle, he ends his singing and goes on to other play (KN, 1992). Together Nathaniel and

I offer our singing and a "gift of our hands" in a gesture of caring. We are drawn to Brendle through his sounding of need. A sound of distress calls forth sounds of comfort. Movement accompanies sound. Tones accompany the gestures of touch. Caring human voices touch the being-ness of an infant, caressing and soothing. Brendle is calm. Through hearing a crying-out, we three are "gathered into compassion" (Levin, 1989, p. 89).

Sounding a "quack!"

> The roots of their earliest music are their rhythmic bodily movements and the sounds which they make or which come from their surroundings. . . . The roots of music are never absent from the child's waking existence and are inseparable from it. (Moorhead & Pond, 1942, p. 32)

Year-old Madlyn toddles past me and disappears as she turns at the far right end of the kitchen island. Singing-sounds of soft "qua . . qua . . quaa"s greet the air. I watch her curls bounce as she turns the far corner and heads along the opposite side of the counter. Her repeated "quaa"s get louder and faster as her body moves ever more quickly along the side. With "quaaa . . . . quaaa . . . quaa . qua" and a final resounding "quack!" the sound ends as the counter ends, exactly opposite where I stand (KN, 1996).

In singing a "quacking song," Madlyn expresses an awareness that is unaware of itself. She sings her song as a sensibility in the kitchen of her home one weekday morning as herself, a toddler in my presence. The meaning of the song is integral to her being the child she is. Such creative complexity! What is it like for Madlyn to hug the kitchen island, so to speak, by moving close alongside the sturdy solid shape rather than in open space away from it? What brings from Madlyn a series of multiple simultaneous endings: peaking the accelerated movement of her body, gradually increasing the volume of her voice to a pinnacle, and forming from partial-to-completeness the word "quack"?

Three simultaneous climaxes coincide with her body reaching the ending edge of the solid surface of the kitchen island. What draws out all three at precisely the same moment? This spontaneous music-making is, indeed, a phenomenon.

First-soundings. Nancy's mother and I stop in our tracks. We grandmothers were headed to the nursing station, hoping for an update. Suddenly the news announces itself in a tiny, high mewing sound that points its way into the hall from a quick-rolling bassinet pushed by my son Alan, a beaming first-time father. What a welcome sound! *Our* grandbaby sings! The elation in this first hearing is unspeakable. My body tingles as I strain to glimpse the bundled-up newborn being pushed ever so quickly past. A cherished earliest sound stakes a claim on the hearing of all Others in the infant's life. What primordial song does the infant sing? Who listens? And who will sing back, sing to, sing with this child?

Kyle is the first of six grand-children in whom I delight. During the preschool years of Kyle and Lu, Devorah and Samuel, Phillip and Alan, I hear myriad spontaneous musical expressions. Although the music-making of my children years ago merged into sounds of play, as "Grandmum" I am attuned to this new-to-my-life-too music-making. I eagerly listen for their sound-shapes: their play with syllables and words real and non-sensical, their rhymings and repetitions, their callings and chantings from here and there, their hummings and sing-songs, their snippets of melody-at-play. I recognize the spontaneous musical expressions of my grand-babies. Indeed!

Brown Bear, "OOOooo"s, and "I love you!"

I long for discerning encouragement to support my formal study of the musical expressions of children, music-making I recognize as being the same as the musical

expressions Pond observed in the Pillsbury Foundation School. In June 1998, as a doctoral student, I begin writing and reflecting on my own experience and listening to the voices of a community of other teachers who are on journeys much like mine. I discover that the name for my way of being in teaching is "practical emancipatory." The Latin root links e-, meaning "from," with *mancipare*: "to transfer ownership of." To be emancipated is to be "free from restraint, control, or the power of another" (Retrieved 14 July 2003, *Merriam-WebsterOnline*, 2001), to both own one's way of being and enable others to do likewise.

During my doctoral internship in a preschool center, in response to my suggestion, I hear the children change the pitches in their own way and make short the sounds of the ABCs as we read together the long set of letters in *Dr. Seuss's ABC* book. As we count tiredly the ten tired turtles on a tuttle-tuttle tree, their bodies wilt, as does mine, and we make our voices change the color and shape of sounds. I feel the children's focused energy when we say together the letters of the alphabet faster and faster, their eyes bright with intense pleasure in working hard to make such sounds. I feel great joy when I realize the children have joined me spontaneously in "Brown Bear, Brown Bear, What do you see? I see a red bird looking at me. Red Bird, Red Bird, What do you see? I see a yellow duck looking at me. . . ." (Martin, 1983, pp. [1- 4]). My page-turning is integral to the rhythmic flow as we move color by color, creature by creature through the book. Our musical ensemble is clear and precise. Together we spontaneously create a memorable musical antiphony. The children begin chanting "Puff . . puff . . puff . . puff" and "Ding dong, ding dong" when they see again in my hand Watty Piper's *The Little Engine That Could*. We add cheery "OOOOoooOOOooo"s as the little blue-engine train travels along.

The children anticipate “I think I can” and continue “I thought I could” on and on, being, themselves, happy little trains.

I see the faces of the children light up as they hear the sound of the bell they make ring, a large canister bell that hangs other days in my teaching area at home; as they hear the sounds they make by pushing down on the piano keys with even one finger or with the palms of their hands or an elbow; and as they listen to the sounds of the violin placed on the floor beside them where they easily can pull and push the bow and pluck the strings. I capture their smiles and sounds in video recordings and photographs that I share with them. We practice Halloween songs to sing with the senior citizens in a residence center nearby and sing “Old McDonald,” too, remembering animals we saw on our trip to the farm. Just after the teensy-weensy spider makes another trip up the waterspout, I am introduced to a great big spider that makes the same climb. The darkness of the singing sound and the stomping feet make this a verse to remember! From our singing “The wheels on the bus . . . ” with the infant-toddler group and their teacher, I learn to sign and sing “The daddies on the bus say ‘I love you, I love you . . . ’” and they learn to sing new verses with me. Rather than listening to the soundings of “Shhh! Sh! Sh!” on my bus, the babies hear “Look at that! Look at that!” and they all “smile and wave. . .” “Waaa! Waaa! Waaa!” is not needed on my bus (KN, 2000).

As I continue my doctoral studies, the hermeneutic phenomenological research experience opens to me, letting be heard this phenomenon that calls me – the spontaneous music-making of young children. Children *are* music-makers, naturally. Playing is simultaneous with making music in living-being a child. The child does not add musical expression to play activities. Music-making is integral to play, integral to life in the

preschooler. Making music is playing. Playing and making-music are one and the same. Music is not *part* of the life of the child. The child lives and makes music!

> All children are musical! . . . Young children know the basic secrets of the language of sound, without being taught, and they use them simply and unsophisticatedly. But we do not, and our children seem to forget as they grow older, just as we did. (Pond, [1947], p. 5)

What is the meaning of adult consciousness of the child as a maker-of-music in continuing musical expression? Might others who also care about children as I do, unknowingly, unintentionally shut down music-making possibilities – as I did Rosa's that unforgettable morning? In *Poetics of Music*, renowned twentieth-century composer Igor Stravinsky (1947) declares that "The musical sense cannot be . . . developed without exercise. In music, as in everything else, inactivity leads gradually to paralysis, to the atrophying of faculties" (p. 142). *Making one's own music* is critical to continued spontaneous musical expression. Might making one's own music be necessary to the human experience of wholeness of the self? I long to study the spontaneous sound-making of children in play. How might such an experience lead me into *understanding* the *meaning* of *being* a *maker of music*? I begin my search for a rich preschool environment where I can study the phenomenon that calls me.

Establishing the Question

> All questioning and desire to know presuppose a knowledge that one does not know; so much so, indeed, that a particular lack of knowledge leads to a particular question. (Gadamer, 1960/1999, pp. 365-366)

Gadamer (1960/1999) identifies the logic of the human sciences as a logic of the question. Through questioning, the researcher attempts to open up new possibilities for understanding a phenomenon, as I do with the spontaneous creative expression reflected

in the natural music-making of young children in play. I suggest possibilities within my text, then question the possibilities further in order to keep open the meanings they bring forward. In order to come to understanding in research, Gadamer (1960/1999) explains that one must question what lies behind what is said, understanding already that the question asked is itself an answer to a question. He suggests that, by going back behind what is said, we inevitably will ask questions beyond what is said. Only the horizon of the established question leads to an understanding of the sense of the text because the horizon of the question necessarily includes other possible answers. Through my own lived experience, I come to question the meaning of the lived experience of young children spontaneously making music in play.

As I noted earlier, for eight years, Donald Pond observed nursery school children in play spontaneously making music (see Appendix A). Scholars cite his work (Burden, 2002; Campbell, 2003; Smithrim, 1997; Weeks 2001), work that I describe in my masters thesis (*The Pillsbury Foundation School and Beyond*, 1991). As I indicated earlier in this chapter and also show in Chapter 2, I am aware of a commonality in my observations and those of Pond. We hear expressions of the same kinds of spontaneous musical events in the lives of children in play. Pond reports his study as an observer of the children's music-making. He neither asks nor answers what it is like to *be* a child who is spontaneously making music in play. He does not ask, "What is the *meaning* of spontaneously making music, revealed in the lived experience of preschool children?" These are questions within me that reflect Gadamer's (1960/1999) assertion that a person's earnest longing-to-know comes out of not knowing about something-in-

particular. The longing-to-know that I experience urges me to go beyond observing, as Pond did and as I have also done. I reiterate: “My work is incomplete.”

As a researcher, I come to a particular question that leads my longing into a search for understanding of the meaning of the young child’s experience of naturally being a music-maker, of spontaneously shaping sound musically. The phenomenological question that centers my research is: **What is the lived experience of preschool children spontaneously making music in play?** How might heightened awareness of children’s will to create form in musical expression encourage the creation of environments that welcome sound-making, letting children freely be makers of sound-shapes? I wonder what it would be like for persons who are with children pedagogically to understand more fully that children spontaneously create musical forms in play. How might listening to the spontaneous sound-making of young children be enabled? Questions and wonderings carry me forward in my effort to understand the meaning of music-making in the life of a child.

The Phenomenological Path

The human-science researcher need not travel to find compelling reflections of a phenomenon. Researchers in hermeneutic phenomenological human-science are intrigued by “the human world *as we find it* in all its variegated aspects” (van Manen, 2003, p. 18). What we are looking for exists all around us, unrecognized. Rather than create artificial testing situations, human-science researchers come to human beings who live the phenomenon, to where they are, naturally. We ask what it is like to *have* the particular experience rather than *how* the experience occurs. We endeavor to understand what it *means* to live this experience in the world.

Phenomenological research humanizes persons and institutions as well, through nurturing in researchers the practice of thoughtfulness and tact in care-full writing. The *"oriented, strong, rich*, and *deep* texts . . . invite dialogue" (van Manen, 2003, p. 21). This "poetizing activity" is unique to phenomenological research. While we readily summarize stories, poems are tightly woven configurations of meaning that cannot be summarized. Summarizing a poem destroys the result of the poetic effort: the poem.

A phenomenological writing is not unlike poetry; it is a "poetizing project" (p. 13) that engages the researcher's imagination and insight, calling forth sensibility that responds to events in the lived experience through an ability to express them in text. To poetize is "to play the poet," to "imbue with the spirit or style of poetry" (*Oxford English Dictionary Online*, 2003. Retrieved 6 October 2003). Poetizing calls-into-being memories, feelings, events of past experience, evoking the original happening in its pristine condition.

> Language that authentically speaks the world rather than abstractly speaking *of* it is a language that reverberates the world . . . a language that sings the world . . . [that] hearkens back to the silence from which the words emanate . . . discover[ing] what lies at the ontological core of our being. (van Manen, 2003, p. 13)

In *Researching Lived Experience*, van Manen (2003) offers a framework for hermeneutic phenomenological research that serves as the guide in my search for the meaning of the lived experience of preschool children, who spontaneously make music in play. Thus, the methodological structure of my human-science research experience is:

1) **turning** to a phenomenon that seriously interests us and commits us to the world;

2) **investigating** experience as we live it rather than as we conceptualize it;

3) **reflecting** on the essential themes which characterize the phenomenon;

4) describing the phenomenon through the art of **writing and rewriting**;

5) maintaining a strong and oriented **pedagogical relation** to the phenomenon;

6) **balancing** the research context by considering parts and whole. (van Manen, 2003, pp. 30-31)

These activities guide the methodological process in my research.

What, then, is the ultimate aim of phenomenological research? Van Manen (2003) points to "the fulfillment of our human nature: to become more fully who we are" (p. 12). "Who we are" with preschool children is critical to their formative sense of self. What is it like to listen to a child from deep within ourselves? Often listening is utilitarian, divided by other on-going interests, fragmented by time constraints and social pressures. School systems have become divorced from "the good of the child" by pressures and expectations of political and educational systems outside the classroom. Education moves away from the wisdom of Periander of Corinth; as a society, we are not "taking into care beings as a whole" (as cited in Levin, 1989, p. 269). Time for a child to play freely is rapidly being eliminated by narrow educational frameworks that focus on one part of development: the intellect. A limited education horizon disregards the soul and spirit of the child. Adults fill children's worlds with things ready-made for them; thus, sounds-of-others pervade the child's lived-place. Regrettably, the child's own making of music is most often unheard, indeed, unwelcomed (Smithrim, 1997). As the child's own music-making atrophies, the will to be a maker tucks itself away. This need not be so. When, through my work, I sing of hearing young children spontaneously make music while playing, will others listen? This is my hope.

Fulfillment through phenomenological research reaches beyond the researcher to the readers of the research, to those with whom the researcher and readers interact, to

others who are influenced by the lived-experience-shared. The two-part pedagogic purpose for understanding my phenomenon – preschool children in play spontaneously making music – is: 1) to encourage listening-awareness in persons being-with the young child pedagogically, thereby leading to understanding that children in play naturally and spontaneously create musical form; and 2) to encourage the creation of environments that welcome freedom-for-making-sound, an environmental quality that is essential to music-making and musical development, and integral to being-in-wholeness. When we understand the meaning of *making* in human *being*, we will find ways to make place and time for the child's wholeness – a wholeness that includes being a maker of sound-shapes, being a *maker* of music.

Organization of the Study

At the beginning of this chapter, I proclaimed my passion for the spontaneous music-making of young children and invited you to come with me on a journey to *understanding* the origin of my passion, to the meaning of *being-a-maker*, to the meaning of spontaneously being a *maker-of-music*, as is the lived experience of preschool children freely in play. Here, I began examining lived experience that has opened-me-to the phenomenon of young children spontaneously making music while freely playing. Questioning the phenomenon has led me to hermeneutic phenomenological research as a way to understand the meaning of the lived experience for the child.

With examples of the phenomenon, I continue my questioning in Chapter Two. Then, in Chapter Three, I explore philosophy that grounds my study and present the methodology that frames it. In Chapter Four I bring forth spontaneous sounds of preschool children *will*-ing to make music, in Chapter Five sounds of their *be*-ing music-

makers, and in Chapter Six sounds of music in *time* and *space/place* in play. These themes reflect the lived experience of preschool children. In Chapter Seven I address insights gained from this study and suggest how understanding the *meaning* of *being-a-maker-of-music* may open the way for *letting-be* in welcoming environments the spontaneous music-making of preschool children in play.

CHAPTER TWO:

LIFE IN THE SOUND-SHAPES OF EARLY CHILDHOOD: MUSICAL MAKING-WITH-MEANING

Discovering Sound

> The "sound-shapes" of early childhood; children playing with sounds as Matisse played with colors, as we may imagine the Creator was playing when making the humming-bird and the dragon-fly; ephemeral objects, fragile and evanescent. But let us not forget that they are *shapes*; that their end is celebration and delight; and that the will to form is prehistoric in origin, and innate. (Pond, [1978d], pp. 5-6)

As I leave the office of the director of a preschool center, a wiggly, bumpy line of small bodies shuffles through the doorway. Time for lunch. Suddenly, within the chatter something catches my ear:

" . . . la la
la la la la . . . " A child is singing! A line of "la"s is
la la

moving down and up and down and up. The sounds are short and even, appearing in three different pitches close together in a high-middle-low-pattern that is reversed and repeated. The color of the sound is distinct from the chatter of language resounding round about it. The singing sound is like a butter-yellow dandelion amongst many blades of very green grass. The sound is music – "sound [calling] attention to itself" (Ihde, 1976, p. 159). The sound does not call the attention of other children at this moment, however. They are making their own sounds of a different sort. Their chattering is encircling the singing tones. What whets my listening ears to this distinction?

My passion for the spontaneous music-making of young children enters my being early on in my experience as a teacher. As I journey with the sounds of children calling me, increasingly I long to understand the *meaning* of the making. What is it like for a preschool child who is discovering a new sound? The *Oxford English Dictionary (OED)* affirms that to discover a sound is "to obtain knowledge of" a sound for the very "first time" (Retrieved 12 October 2003, *Online*). A "first time" experience often feels magical. The sudden knowing of an unknown opens the self to new awareness. One's lived horizon changes. How might a child respond to a sound that calls attention to itself when heard the very first time? Imagine the excitement in the voice that is calling, "Hey, listen to that *sound*!" (Pond, [1981a], p. 12). A small child in the Pillsbury nursery school (see Appendix A) is discovering that striking the gong with the new striker makes never-heard-before sound. What excitement he is experiencing! Immediately he calls to a friend who is across the room, to listen-too. The child has, "for the first time . . . come to the knowledge of" (*OED Online*, 2003) a particular sound. He knows this sound now. He knows, through already having explored many sounds, that he has discovered, by chance, *this* one sound that he especially likes. *This* sound in particular is pleasing to the child.

> To be able to savor a single sound as a unique experience; to be able to enjoy the godlike ability to make an inert, inarticulate object produce that sound – all music, all delight in music, all authentic acts of musical invention are rooted in these simplicities. This is seminal musicality . . . Here we are irreducibly at the roots. (Pond, [1981f], p. 2)

I invite you to continue this journey with me as I search to understand the *meaning* of spontaneously being a maker-of-music. Come listen with me to the voices of children who, in *being*, are spontaneously *making* sound-shapes in play. In listening,

am vicariously present with preschoolers who are playing in the Pillsbury Foundation nursery school and in the University of Chicago Laboratory School; I am physically present in places at home and away with my grandchildren and other young ones in my care and with preschoolers in my doctoral internship in a private preschool.

Exploring Timbre

> This is a vocabulary not of "tunes" and "pieces," not of patterns and formulae, not of methods and devices. It is a vocabulary of sounds and shapes – the treasure-trove of acoustical phenomena that can be a hoard of bright playthings, lived-with and loved; made malleable, and adaptable to the creative impulses of the spirit. (Pond, 1981c, pp. 2-3)

Oh! That *sound*! As quickly as possible, the preschooler is "kneeling down on the floor to put his head inside the gong to listen" (Moorhead & Pond, 1942, p. 42; Pond, 1979d, p. 3). Imagine that! The timbre of the sound – the color this sound is – is remarkable. This sound-color is glowing as it rolls through the air in waves like water at the ocean's edge. What might it be like when you are making a large Japanese bowl-shaped gong sing out such an intriguing sound that you must put your head inside it to listen? There, the sound *you* made is loud, not quite so loud now, getting softer, fading, fading, fading away. *So much* sound can be stored in a gong! Surely it does take a long time for all the sound you make to be gone. The color of the sound, the timbre, is distinct and, from the very beginning, this sound-color calls to be explored. "*Of course,*" the child is listening intently; this is the child's "music; primeval; where all music begins – sounds discovered and enjoyed" (Pond**,** [1982], p. 4). The color of the sound is, indeed, intriguing. Like the different colors of blocks or beads in play things, sounds are different colors, too. The child likes to make the color of sound be heard.

Sounds are *things to make*, things to hear. The child's "primary interest is in *sounds* as things in themselves" (Pond, 1942, p. 46).

"Cool!" says Cathy, reaching for the rolling pin she unintentionally dropped on the tile floor. "Cool!" she says again after dropping the rolling pin intentionally. She likes this sound and the way the rolling pin looks as it bounces and spins around. Bread-making in the nursery school brings unexpected discoveries. Kenton, experiences this, too. "Cool!" he says on another day, right after dropping his toy rolling pin without meaning to do it. What power there is in *making* such an interesting sound. He drops it again on purpose and another "Cool!" comes out. He does it yet again . . . and no more. What gives such sounds a three-times-hearing-limit? Imagine what it is like when a sound you have made yourself is calling you, calling you to make it over and over, calling you to *make* that sound yet another time. Imagine what it is like when you stop making a sound that is calling you still. What does it mean when sound-work is made incomplete?

Imagine the fun Michael and Alan are having learning through discovering sounds in the Pillsbury school. First thing in the morning one school day, they are exploring all the instruments Pond has put on the stage: the Javanese bells, the large Chinese bell, the Indonesian *saron,* a "marimba-type [instrument] . . . with heavy metal bars" (Moorhead & Pond, 1942, p. 50)], woodblocks, a Korean drum, a Hindu drum, and three Tibetan bells. Michael discovers that he likes best the sound of the *saron*; Alan prefers the Korean drum (Pond, Pillsbury Foundation School [PFS] Daily Observation Notes [DON], 2 December 1943). Ann and Susie have fun outside for a while, then they ask Mr. Pond to hang two woodblocks from a limb of the enormous

pepper tree in the schoolyard “near their play-place” (Pond, PFS DON, 6 May 1938). “Sensitive adult involvement” (Duffy, 1998) supports the children (p. 94).

The Pillsbury nursery school children are building a *Fiesta* float with “an orchestra on [it] . . . the marimba, Javanese *saron*, woodblocks, rattle, tambourine, bells and large Japanese gong” (Pond, PFS DON, 4 May 1943). Such different timbres these instruments have! When sounding together, the overtones – the many parts of a single tone – bump against one another, fattening the spreading sound. Like any communal celebration, the *Fiesta* “has its being only in becoming and return” (Gadamer, 1960/ 1999, p. 123). What might it be like when you are making your own music and playing, regularly and intentionally, for rituals and celebrations? How useful it would be to know that, at any time, you might *need* to make up some music (Sutton-Smith, 1975). Imagine needing to make some music for “a springtime festival . . . in honor of Pan, with song and dance, or a charm for the Goddess when the moon is full” (Pond, 1981c, p. 11). I wonder what timbres might be shining like rainbows into a school building, over the playground, and through the community nearby while children are making music of ritual and celebration outdoors. Oh, to be making *sound-colors* dance through the green leaves and out into the blue sky!

Sound Releases

Anna is the wind singing “Wheee!” The sound is sailing out over the playground and away as she is swinging forward. Back . . . and forth . . . back. . . and forth she swings. The sound of her voice is sooooo high. Is this as high as an infant’s first cry? The timbre of her sound is smoother than an infant’s wail, a more rounded tone, not so intense. These timbre differences, heard at times within the same voice,

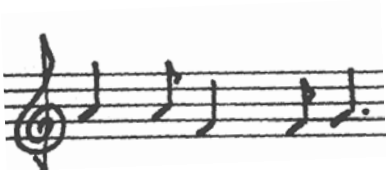
expand the sound vocabulary. Anna is relaxed in play. What is it like for a child who is releasing an onomatopoeic "Wheee!" with wind rushing over her face, rumpling her hair? Anna is breathing-in as the swing carries her backward, then singing the song of the wind again as she forward flies (KN, 2000). The texture of her alternating sound-makings and breathings-in is long and even side-by-side strokes, unlike Nancy's swinging-song that is "allegretto in triple rhythm" (Pond, PFS DON, 28 October 1938) – a little fast and with a circular motion in many moving parts. The flowing sound of continuous three-tone sets is very different from Anna's one-two, sing-breathe, solid, duple rhythm. How varied these swinging songs are! What within one swinging child is releasing sound in long sustained tones and in another quick-moving, rhythmically-circular sound-sets? A common underlying pattern emerges in the back-and-forth movements of the swinging girls. Form appears, like the rhythm of the sun and moon alternating in the sky above. The play of their breathing-out and breathing-in may be likened to the "form of that original Out-In" (Whone, 2001, p. 9), the movement of the Breath of all life. Just as light holds all colors, air holds all sounds. Music is born in breathings-out and breathings-in (Whone, 2001).

Rhythm, the Chiefest Delight

Peter is listening to Barry who is exploring rhythm on the Oriental bells and gongs placed nearby. Suddenly, a new sound fills the Pillsbury School. Barry, Ann, and Anita all come running to Gretchen, the sound-maker of the moment. Curiosity is soon satisfied. Barry goes back to his own exploratory play (Sutton-Smith, [1970]), this time making "alternate rhythms on the gong and on the side of a box" (Pond, PFS DON, 23 February 1937). Whatever the material that sounds, rhythm is the same – and satisfying

(Moorhead & Pond, 1941). “Rhythm is the chiefest delight; that’s where the lifeblood circulates” (Pond, 1981c, p. 6).

Mary likes drumming. When she is playing a drum, “she is not playing to tell you she’s happy or to tell you she’s unhappy. She’s playing the drum to tell you she’s enjoying the drumness of the drum” (Pond, 1978e) – like Steffan, who is beaming as he sits on the floor in my teaching area, large mallets in hand. I hear initial lines of drumming with accents that appear irregularly. Before long, Steffan is making the short-short-long-sound pattern that is square – a solid one-two, one-two rhythm, rather than circular like the rhythm of the song Ann sings after building a boat in the Pillsbury nursery school yard.



Sail. .ing on the sea (Pond, PFS DON, 31 October 1938)

The lilting rhythm of Ann’s sailing song carries her boat to the water, making complete her idea. A sturdy steady marching pulse – like the one heard when Mark is calling:

“Who wants to come on my shi . .

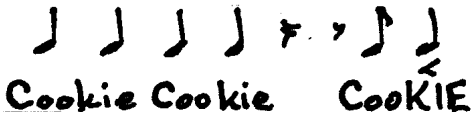
.

ip?”

This does not convey a flowing, gently bobbing sea in the way the long and short sounds sail Ann’s boat from one harbor to another. Mark’s boat is not a little boat made for bobbing in the sea. Mark has a ship that is big and heavy, made to ply steadily forward into hard-hitting waves. What releases an integrative instinct within children? What enables them to match intuitively the sounds and the ideas of a gently rollicking sailboat or a ship at sea? How deeply the child is attuned to life-rhythms.

A Syncopated Hop

What a fun time Kyle and I have swinging at the park! Hunger in our tummies is calling us home now. The sun near-overhead is making little shadows as my grandson and I walk down the sidewalk this beautiful early-fall day. He is chanting as his fifteen-month-old legs toddle along:



Again and again, Kyle is repeating the word-pattern. I listen . . . and join him. "Cookie, cookie" is straightforward. The pause, however, is a magic place of waiting. The pause is a peek into the silence that *is* before the chant begins and after it ends, a momentary gaze into "the withdrawing Openness [that] is the 'other side' of word . . . bound to every word" (Ihde, 1976, p. 185). This silence that peeks out is a "relative silence" alongside the "field of Sound that is constant in its sounding . . . the 'music' of experience [that] is always with us" (Ihde, 1983, p. 100). Thus, silence is already there when Kyle's words wait before quick-hopping from "coo--" into a heavy-weighted pounce onto the final "-KIE" (KN, 1996). What a rhythmically complex sound-shape this fifteen-month-old child is forming! "Songs associated with movement – dancing, marching, swinging – are likely to be less free, even metrical at times" (Pond, 1979d, p. 8). Indeed, this chanting we move with, once begun, demands that we conform. We are no longer free to speak. We are sturdily bound by chant, linked to Kyle's concern of the moment: hunger. Chanting about anticipated cookies is carrying us homeward.

The Place of a Pitch

Sally "sings a high staccato note each time she makes a green dot – with one 'push' of the brush" (Pond, PFS DON, 17 February 1937). What purpose does Sally's singing serve as she stands at the art easel in the Pillsbury school? Perhaps she is exploring the sound of her voice, or maybe she is pointing with her voice to each little thing as she makes it, giving a sound-greeting to each green dot. I wonder whether Sally's voice is sailing to the same sound-point – the same pitch – each time, or whether she is singing pitches that are higher and lower, parallel to the green dots she puts on the paper. Sally's painting, like Seurat's, is pointillistic. Both Sally and Seurat "think" with a "capacity" that is in their hands (Merleau-Ponty, 1985, p. 121), with a "wonderful intelligence inwrought in the hands themselves . . . a potential for being of which we [all] are capable by virtue of the gift of our hands" (p. 122). Imagine a volley of wide-ranging pitches accompanying the dot-making-gesture/painting of the very large "Sunday Afternoon on the Island of La Grande Jatte"! "Music itself . . . [is] an extended gesture . . . carried out . . . with the body" (Gardner, 1985, p. 123). Sally's small, softly repeated bodily-musical gestures, whether random or rhythmic, are a work song – like the "Yo! Heave ho!" of the Volga boatmen, whose pulsing movements in both body and sound are strenuous, slow, long, and low. Singing enables the boatmen to pull together; singing supports Sally in pushing her brush to make spots of green paint.

Robert is gesturing with sounds that are longer than Sally's, and curled. He "sings 'round and round' as he makes circular brush-strokes when painting" (Pond, PFS DON, 16 February 1937). As his arm gestures in a circling form with brush in hand, he

is singing the identity of his being-made shape. Heidegger (1968) says, “All the work of the hand is rooted in thinking” (p. 16). “John Michael sings [too] while he is painting, describing the house etc. which he has painted” (Pond, PFS DON, 9 December 1943). John Michael is singing-painting his thoughts.

Neither painting nor singing stands alone as Sally, Robert, and John Michael go about their play. The soft singing sounds are focused, private, non-attention-getting. The painting and singing are not distinct one from the other. The child sings to be singing while painting to be painting. Each child is singing-painting – a natural, holistic, living experience common in the life of the young child. What integrates such sounding and moving and thinking? Merleau-Ponty (1962) affirms that to understand what it means to be human we must find, “beneath the chatter of words, the primordial silence” and perceive as well, through our own bodies, actions that are gestures “intermingled with the structure of the world outlined by the gesture” (p. 186). The gesturing child is integrating sound and movement in thinking, giving meaning to the world. This thought-full moving-sounding experience marks the child’s wholeness in the world.

Chanting. “Ding . . . ding . . . ding . . . ding . . .” Forrest, in the Pillsbury nursery school, is chanting, exploring the “ding” sound with his voice. In this monotone chant, a single tone, the same pitch repeated, is carrying sounds like a monorail carries passengers – right down a straight line, neither higher or lower nor side to side. Unlike children who hear the monorail’s trolley car cousin “ding” in Mr. Rogers’ friendly neighborhood on television, children playing in the Pillsbury school have heard no trolley cars “ding” in Santa Barbara. I wonder where Forrest might have heard the

sound. Perhaps he is imitating the unchanging sound of a cash register useful in play at the moment. Possibly, it is simply a sound-shape, a language-syllable the child is hanging on a tone that is wanting to be heard. After a while, Forrest changes his chant into a more complex, yet very common chant form, beginning and ending with the most familiar interval – the approximate minor third that my granddaughter Lu and other children the world over use to call "Mommie." This segment of the "ding" chant sounds like what Mollie is chanting in her preschool classroom:

a
"You. . . don't . Care- . . .
. . .
have Bear . . ." (Paley, 1986, p. 111).

The rhythmic teasing moves from rung to rung around the climbing room. One child and then another is chanting the same order of tones with nearly the same pitches, if not the precise ones. They are varying the rhythm if necessary, making it fit their unique set of words:

I
"Ye- . . . . do- . . .
. . .
es- oo . . ."

"I ha-ave-Bat-man," Barney joins in, using the same sound-shape. "I ha-ave-Straw-berry," sings Mollie, still with the same sound-shape (Paley, 1986, p. 111). The inherent power of the chant-form itself is forcing the children to extend "Ye-es" and "do-oo" and "ha-ave." Paley transcribes "Yes, I do" as "Ye-es-I-do-oo," pointing to the familiar, easily recognized sound-shape. How is it that form comprised of a series of pitches compels its own being-shape? How does a child know to comply with an untaught form? Langeveld (1983) declares, "Nothing is so silent as that

which is self-evident" (p. 5). I wonder whether others read Paley's transcription of the chanting by Mollie and friends, having in mind these chant tones. My daughter Anne reads Paley's text aloud, and, sure enough, chants it in the recognized form. "That's the 'nanny-boo-boo' chant," she adds – and I remember Matthew standing at the top of the hill between soccer fields, chanting "Nanny nanny boo boo" loudly to far-away friends (KN 2000).

Children everywhere comply with this unique, "most primitive musical art-form" (Moorhead & Pond, 1941, p. 9). Chanting is part of the lived experience of human beings throughout the world, from the simplest to the most complex cultures. Chant is found in both Occidental and Oriental religions, as in Christian litanies (alternating recitation and response between clergy and congregation). Chanting is also associated with Tunisian Dervishes, with Native American dance-rituals, with Haitian voodoo, and the like. This instinctive musical expression is "evocative . . . immediate and compelling. It is not deliberately constructed; it bursts forth" (p. 9).

Naturally children chant a specific form of pitch and rhythm in play. What does it mean that a preschool child spontaneously creates form that exists, at the same time, throughout the cultures of the world? Chant, "the most primitive art form, [is] *sui generis*" (Moorhead & Pond, 1941, p. 9), "of its own kind; individual; unique" (*Webster's new world dictionary, 1966,* p. 1458). It is an "intense or rapturous delight

. . . a tumultuous utterance" (Retrieved 19 October 2003, *OED Online*). Feelings free themselves forcefully in a fundamental sound-shape. The "unsophisticated musical expression" makes known what the child "feels instinctively." The prevalence of chant

in children's play is a "most important finding" in the Pillsbury Foundation School study (p. 9).

"Dong . . . ding . . . dong . . . ding. . ." In the Pillsbury school, Forrest (above) is chanting long, repeated pitches after chanting the common, more complex form (Pond, PFS DON, 18 June 1940). This time, he is varying the order by alternating "dong"s with "ding"s. What calls forth variation within stable structure spontaneously created by a child? The overall form of the "ding" chant the child is spontaneously creating is one commonly practiced by adult composers the world over. The structure is like an Oreo cookie: monotone chant, final form chant, monotone chant – musical form identified as ABA. Without conscious intention, children create forms with rhythm and pitch that are recognized in adult musical culture. Children today are chanting just like the children in the Pillsbury school chanted more than sixty years ago. What is the meaning of this sound-circle?

Singing freely.

> It is in the songs whose rhythm is free and unmeasured that the greatest variety of rhythmic subtlety, melodic inventiveness, and imagination may be found. (Pond, [1980], p. 5)

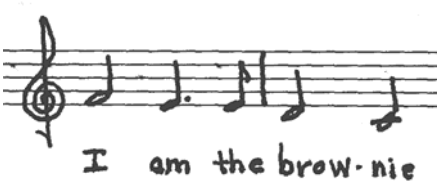
Kathy is singing again! The three-year-old stands looking into the toilet, singing a good-bye song to her "pee-pee" that is swirling away. The sound of her singing is very unlike that of the urgent, rushing determined-to-circle water. Her tune is like floral filigree, a delicate vine of life-green wending its way up and over, in and out on a lightly-framed trellis. Kathy is bidding adieu, singing a musical expression of pleasant parting.

In singing one's own song alone, a child is "completely free to go her own way – which she does; as she should" (Pond, 1979d, p. 8). "Freely-rhythmic songs will be unmeasured, with one note to a syllable, long notes to end phrases or for verbal emphasis, and occasional melismata" (p. 8). Kathy's song is just like the songs of Pillsbury nursery school children sung more than six decades ago. Naturally, consistent with songs made by other young children, she does not emphasize a beat. This concept "keeps nudging" music education researcher Smithrim (2000, p. 12), who affirms that "Most early childhood music educators do emphasize the beat" (p. 11). What, then, is it like for a child, whose natural singing is unmetered, freely-flowing, to be asked to sing and beat the rhythm of metered songs? Pond ([1981d]) points sadly to unconscious deracination – tearing-out-at-the-roots the children's will to make their own songs that are unique, individual, "authentically *sui generis*" in the child's own world of imagination and creation. Deracination occurs when the preschool child's intuitive spontaneous creativeness is unrecognized, when there is no place for "the creation of sound-patterns" that *do* appear when the child is free to be a maker of sound-shapes.

> There is an art of children. There is music that is indigenously theirs. There are melodies spontaneously invented by them; idiomatically secure in their audacities; each its own excuse for being. (Pond, [1981d], p. 1)

Singing-moving. Gerald bursts out singing an "I am" of fearlessness. He is tricycling around and around in the Pillsbury school singing robustly. Fearful, Gerald declares, he is not! He singingly asserts his robustness over and over in a long, long song that, like the songs of other children, "is not repetitive in form; and even when the child repeats the same verbal phrase," out comes a different melody every time (Moorhead & Pond, 1942, pp. 41). Gerald is "singing for himself," making his own

song in his own way. After repeatedly underscoring that he is "not scared of foxes or wolves," he discloses a new fearless self: "I am the brownie who's not scared of foxes or wolves." Indeed, "I am the brownie" (pp. 54-55). The gentle nature of a child comes through. What is it like for a child who chooses to sing robustly about a fearlessness of foxes and wolves at nursery school? Gerald begins his brief tricycling journey forcefully declaring a resolute fearlessness of sly, clever, potentially ferocious wild beasts. Stalwart proclamations on rolling wheels give way, however, and Gerald moves himself to a more gentle place, ending with a new "I am" voicing. "I am the brownie" sings the child in tones that go down, down, down and stay, in a secure sounding-tone.



Making ladle-shapes. My four-year-old granddaughter Lu is meandering through the house searching for she knows not what. She enters the living room and stops at the coffee table, crayons in hand. After scribbling hastily on the wood, she turns, hiking her bottom onto the tabletop as if to hide the markings. Soon, while sliding to the opposite end of the oblong table, tones of a tiny tune are leaping way high up and trickling down to a new low, like flowers floating atop a gently-flowing mountain stream. The song ends as she slips off the coffee table, dropping to her knees in front of an already-open coloring book. Silently, she busies her crayons once again.

I remember still the tones leaping up and falling, forming an elegant ladle for dipping a delicious light summer soup. For two or three seconds, Lu is breaking the stillness of a room, making a line of sound-droplets that sparkle like tiny jewels in a

princess crown. Lu's very private song is, indeed, "brief, tenuous, and ephemeral" (Pond, 1979d, p. 8), a stored treasure. I wonder: might more quiet times and places in early childhood yield more ladle shapes? Duffy (1998) links a belief that creativity and imagination "are crucial to children's current development and to future societies" with making certain "that children have the time and space to engage in the creative process" (p. 77). Can it be that "one of the greatest crimes adults commit against a child's creativity is robbing the child of time" (Goleman, Kaufman, & Ray, 1993, p. 63)?

Two-year-old Samuel, my grandson, is making a ladle-shape with sound in saying to me:

h o-
. o.
. o.
Ma- . o.
ma . o.
ome. He responds to the in-born human need to

explain oneself (Paley, 1989). Does arc-ing sound carry more meaning than tones that fall in a straightforward fashion? The rising-falling arc of sound Samuel forms in saying "Mama home" is the same kind of sound-arc heard in the rapid passing of a car, a train or a plane, the same sound-arc heard in affective moments conveyed in singing sounds of an opera singer. This is expressive sound with music and language as one. The roots of music are in this sound-shape that conveys an idea integral to language. Again, a sound-shape ends by going down, to a firm foundation – home. The sounds of "Ma – ma" are like paired instants within the larger "temporal span or duration of sounding" (Ihde, 1976, p. 88) of Samuel's elongated "home." The sound of "Home" embraces the echo of "ma-ma" like Samuel himself is folded into her open arms when she picks him up for their "Welcome home!"

From birth, human beings are sound-makers with the capacity to bring new and unexpected sounds into the world. Come with me now as I observe listening that complements making while children are playing.

Listening to Sound in the Making

> The roots of music are in the world of sound; the habit of attentive listening originates in the young child's delighted wonder at the magical phenomena . . . where all music begins – sounds discovered and enjoyed. (Pond, ([1982]), pp. 3-4)

One-year-old Alan goes to "the bottom drawer in the kitchen and pulls everything out until he finds two things that make a good sound . . . 'ching ching ching ching . . .'" (KN, 2001). The tiny tinkling sounds are in a phone message that waits for me when I arrive home from a visit with my son Steve and his family in Chicago. With pots and pans out of the drawers and all around him, Alan fills the air with "magical phenomena" (Pond, [1982], p. 4) – sounds he makes for himself. Here in the kitchen, he "can play the games that satisfy the innate will to be a maker" (p. 4). He is comparing sounds, totally immersed in his spontaneous making, the way young children play (Duffy, 1998). The young child's experience of "banging on a saucepan" is the same as that of "Beethoven writing the Fifth symphony." The level of ideas is different; the intent is the same: "to enjoy sounds and use them to say something" (Pond, [1947], p. 4). Gerald, who is less than a year old, also is fully intent on sound-making, eager to "set sounds in motion" This is a "primary impulse; deeply rooted" (Pond, [1981f], p. 3). Often, Gerald will

> chuckle and gurgle with delight as he crawls from one to another of the percussion instruments that stand on the floor of the living room, striking them with his hands and fists, obviously enjoying the sounds. (Pond, 1981a, p. 12)

What is it like when your arm movements are making “ching”-sounds or your hands-and-fists movements are making percussive sounds, sounds that delight you? Indeed, the children are listening! These are sounds they have made for themselves, “magical phenomena” they have “discovered and enjoyed” (Pond, [1947], p. 4). Naturally, children respond to “*timbre* – the way things sound” (Pond, [1982], p. 3). Young children are curious, imaginative and “musical.” They experience wonder in hearing sounds they make. In the Pillsbury nursery school, David, Peter, and Clare “are improvising experiments to find out which instruments ‘sound best together’” (Pond, [1982], p. 3). Later, they are parading through the school, carrying a flag, playing tambourines, and singing. When Pond “asks David if he wants his drum, . . . Peter vetoes the idea saying . . . tambourines and rattles ‘belong together’” (Pond, PFS DON, 7 April 1943).

Anton is playing with the unique sound of his voice. He is shouting then listening, shouting then listening, all the time leaning over the green bucket that is nearly big enough for him to curl up in, the bucket that sits behind the blocks with lots of tiny cars and trucks resting on its bottom. Anton is shouting again and again, each time waiting before making the sound again. What is it like when you are making a loud sound with your voice then choosing to be still, *very* still, listening keenly for something you just sent out and away from your self? Anton-the-sound-maker is giving place to pregnant silence, engaging in a “repeatable pattern of behaviour”: sending an “object” – a sound – time and again on a “trajectory” (Duffy, 1998, p. 84), not to develop his vocal skills, not to express anger, not just to be noisy. He is being an explorer. He is a sound-maker exploring the sound of his voice and listening for some-

thing, for some specific thing. He is discovering a part of himself, a part that is throwable. He throws his own sound-self to the bottom of a bucket and faithfully retrieves it, hearing, again and again, a sound that is his own being.

Playing Listening Games

Phillip is splashing in the bathtub. Amidst the splashing sounds, my grandson hears within a word something that piques his interest – so he captures it and a game begins. He and I begin batting back and forth sounds of "long, song, gong, bong, tong, zong . . . " and the like. Real words give way to rhyming; single consonants give way to pairing, and pairings give way to tripling consonants. Sounds like "chong, grong, blong, srong, stong, strong, shrong, stlong" are flying out and past us. Indeed, we are playing with sound. The body of the sound is persisting while the texture and timbre of its beginning is changing. Such many-soundings are both language and music (Ihde, 1976) collected into a vocabulary unique to particular human beings. Word-shapes and syllable-shapes – ethereal sound-constructions – are built with a word-like motif. Musical form emerges both through sequencing sounds that differ in timbre and through repeating sounds, maintaining a monochromatic line of color. The intensity of response carries the game forward with linear movement that is rhythm.

Like Pond in the Pillsbury School, I am making "no exact definition of music" as I listen to the spontaneous making of sound-shapes. Children use their voices in very similar ways in speaking and singing. Speech "approache[s] music both in rhythmic and in tonal pattern . . . All sounds are musical or embryonically of musical value" (Moorhead & Pond, 1941, p. 8). With increasingly nonsensical sounds, Phillip and I are making sound-structures, inventing proto-forms of a practice known since ancient

times: varying a line of sound-colors and sound-shapes – changing-timbre impelled by rhythm. We are playing a musical game.

A Listening Circle

Clare and Gerald are sitting in *the* pepper tree in the Pillsbury schoolyard. Gerald is singing. Soon Clare begins chanting about a big stick. Magically, the big stick metamorphizes into dungeon money (Pond, PFS DON, 18 June 1942). How imaginary! Other children scattered over the play yard are listening and taking up the chant carried on the air. As children begin responding with their form of the chant, the rhythms are changing to fit the words that carry the modified idea. The sound of the minor third is holding fast; the rhythm, however, is giving way. What would it be like to hear chant springing forth, changing in timbre, and varying in text as children, playing contentedly, are calling to one another from their scattered places in the out-of-doors? Over the next several days, Pillsbury nursery school children remember the "dungeon money," chanting and singing it again, in the same way they sang it the first day: new words keep coming; variations are called forth. "Spontaneous inventiveness" comes a-bounding! (Pond, [1981a], p. 16).

While a big stick can certainly be real, dungeon money exists ever and only in the imagination. Sutton-Smith (1997) states that "Play itself is inherently ambiguous and unpredictable. That is its nature" (p. 150). In other words, ambiguous play is play that has more than one meaning. What meanings might this playing-chanting about dungeon money have in the lived experience of preschool children? Collaborating in the development of a communal chant provides a "context of meaning." Children in the Pillsbury school are inventing and interpreting their lives while building a preschool

"communit[y] of the wide awake" (Greene, 1995, p. 150). In life-inventing, children find delight in expressing their own form of the chant, a self-developing experience.

The Pillsbury children pursue other varied play ideas for several days, then, someone remembers – and "dungeon money"-chanting goes around again. Like other groups of children who regularly play together, the Pillsbury School preschoolers claim a "play theme that they repeatedly enact" (Meckley, 1994, p. 14). The chanting happens "over time in the simultaneous, multi-occurring fashion that is its nature" (p. 5), naturally strengthening the children's sense of community (Paley 1979/1989). What listening is called for when children carry forward a sound-pattern someone else just chanted, using the same intervals (the same distance between pitches), possibly matching the tones used by the child being imitated? Through flexibly forming rhythms that fit the new words used, the children are maintaining the rigid chant structure while adding their own personal twist to the storying-text in unique, self-identifying colors of their own voices. In chanting-playing, imaginations are soaring and the communal spirit of a unique culture is being cultivated (Corsaro, 1997).

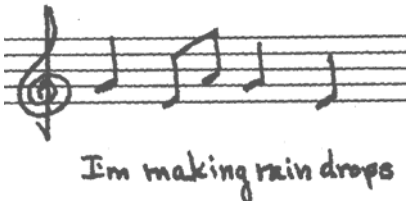
Hearing Fundamentals

> There is going to be the sound of voices,
> And the smallest will be the brook:
> It is the song of water
> You will hear.
> A little winding song
> To dance to . . . (Conkling, as cited in Crain, 2003, p. 95)

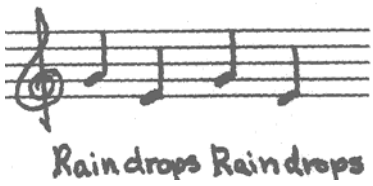
"Mom - Mom -
. .
mie! mie!" Mommie is upstairs at the moment, so my granddaughter Lu, who is in the kitchen, is making her sound loud. Adults often respond to children with the same downward-curving sound-shape, this "fundamental

interval in children's chant" (Moorhead & Pond, 1941, p. 17). The distance between the two pitches is the approximate minor third that comes peeking out here, there and everywhere as children play.

Nathanial and I are going fishing. We are sauntering along the nearby path that runs beside a stream, carrying light willowy branches the seventeen-month-old fisherman found for each of us. We hear the voice of the brook singing. Eventually, at a resting place beside a large tree near the edge of the shallow stream, we begin putting the tips of our branches into the water. A leaf that is stuck at the edge captures our attention. With our branches, we move it back into the ripples and watch it dance on the water, winding its way downstream. As we begin striking the surface of the water, making splashes, I begin chanting:



Turning to Nathanial, I suggest he make raindrops, too, expecting him to imitate my way of striking the water with my willow branch. Instead, I hear, in his baby language:



Nathanial is imposing order on sound, creating a simple chant: "a reciting note, sounded as many times as may be necessary, with a descending minor third at the end of the phrase" (Pond, [1981a], p. 15). One reciting note un-repeated is all Nathanial needs. After spontaneously placing "Rain," the dominant element in the pair of words, on a pitch, he follows with "drop," defining the sound-shape as the fundamental

descending minor third. What lets children naturally sing a second tone that is lower rather than one that is higher? What makes a final lower tone binding, giving it more weight, more finality? Ilari and Majlis (2002) point to the singing of the descending minor third in cultures all over the world, recognizing, as well, that children "gradually abandon" it (pp. 9-10).

Imitating Listening

> In the musical world of the young child there is overwhelming evidence of the existence of an innate and deeply rooted sense of the primal nature of music, of an apprehension that . . . somewhere, vitally integral to the total ambience of the community, it belongs. (Pond, [1981e], p. 2)

Standing near the swing set on a warm Saturday afternoon, my granddaughter Devorah spontaneously imitates a snippet of her mother's singing, entering on a tone a third below her mother's first tone (KN, October 2001). A canon peeks out – "proto-polyphony [that] . . . may be as ancient as music itself" (Pond, 1979d, p. 12). In the Pillsbury school, Pond many times hears chants sung "in parallel minor thirds (never, like organum, in fourths or fifths); and antiphonal and proto-canonic singing often would be based on the same interval" (Pond, [1981a], p. 17) – just like four-year-old Devorah and her mother sing. Untaught, a child spontaneously sings the essence of canonic form mastered in Western music by Johann Sebastian Bach. "All forms of creativeness have their analogues in early childhood" (Pond, [1981d], p. 2).

A form other than canon appears as a hopeful voice calls out, "Is Ardis Ann coming?" "No," responds a chorus of children in the Pillsbury School. Inserting many different names creates a strongly rhythmic spoken antiphony (Pond, PFS DON, 13 October 1937). "Barry, riding [a] tricycle, plays the gong and sings (at the same pitch) 'ra ta ta all change busses.'" Ann joins him. "'Have to change bicycles,'" they sing to

one another and to anyone else who is listening (Pond, PFS DON, 23 February 1937). The sounds of changing orders are flying back and forth. Ann and Barry's transportation antiphony reminds me of singing antiphonal music of Gabrieli with my friends, from opposite balconies in St. Marks Cathedral in Venice – and of my family returning the cheerleader's call at an Oriole's ballgame in Camden Yards: "Play ball!" ("Play ball!") "Play ball!" ("Play ball!").

Through participating in canons, antiphonies, and other musical forms reflective of human life through the ages, a community comes together. Like seeds scattered by the wind, analogues to the musical form of adult music in Western culture blossom unexpectedly in the voices of children. "Music, like all the arts, is social in origin, and it must remain social in function if it is to have any real vitality" (Pond, 1936, p. 176). What might it be like if we were watering well these musical seeds sprouting up unexpectedly all around us?

Hush!

The voice of the child is sliding up softly while her fingers are lifting a colorful row of beads on an up-down and round-about collection of wires designed for play. The child pauses, letting the beads drop. As she begins lifting the beads again, out comes her soft sliding sound, a little louder. The beads go down and up again. Out comes her sound, just a little louder. "Hush!" says the mother. The little girl in the eye doctor's waiting room tucks her tones away.

What is it like for a child who is hiding her sounds away, quieted by a "Hush!" in a near-empty space provided for playing children? Kindergarten teachers invited to consider free musical play in the classroom can only imagine loud noise and bad

behavior from children who cannot learn without an-other teacher (Smithrim, 1997). I wonder what it might be like for a child who is consistently experiencing play environments with freedom-for-making-sound, a freedom essential to musical development. Where is the beginning of freedom for music-making that lies waiting-in-hiding?

Hearing a Still Small Voice

> The moral universe rests upon the breath of school children. (*The Torah*, commentary on *Deuteronomy* 31:12, 5749/1988 C.E.)

"I think we should all play our instruments together," says a soft voice (Weeks, 2001, p. 48). When the unplanned, unanticipated music ends, an awed silence engulfs the room. The same child whispers, "I think we should do that again" (p. 49). After three weeks in the class, Aaron is courageously speaking out for the first time – and the teacher is listening.

What might it be like to experience with preschool children, not one time, but two times in a row the same morning, music-making that is "totally different and totally magical" (Weeks, 2001, p. 49)? Experiencing such an unexpected hearing is remarkable. Bachelard (1969) suggests that adults, at times unknowingly, very easily, unintentionally impose ways of doing and being on children. Pond (1981) expresses concern that such actions deracinate children – tear out their creative roots. If, indeed, "The noise of the world is made out of silences" (Zeldin, 1995, p. 11), what might be the noise generated by the silencing of children's spontaneous musical expressions? Adapting Zeldin's (1995) vision of the possibility of another renaissance in our world, imagine what it might be like for adults to experience a revival of "memories of freedom and beauty" experienced in childhood as music-makers. What might it be like

to listen-like-a-child, to hear again with “unblocked” ears? What *is* the purpose of music-making in *being*?

The voices of young children spontaneously making music persistently call me to this journey toward an understanding of the meaning of their making. Chapter Two reflects my lived experience of hearing the phenomenon. Questioning the phenomenon brings me to hermeneutic phenomenological research, asking: **What is the lived experience of preschool children spontaneously making music in play?** Next, in Chapter Three, I examine the philosophical and methodological groundings of my study.

CHAPTER THREE:

SEARCHING FOR MEANING IN MUSICAL MAKINGS:

A LISTENING PHILOSOPHY AND METHODOLOGY

Writing the Lived Experience of Being-Singing-In-the-World

> Be – and at the same time know the condition of not being,
> the infinite ground of your deep vibrations,
> that you may fully fulfill it this single time. (Rilke,
> *Sonnets to Orpheus*, Part III, No. 13)

I seek a way of research that lets both a toddler's happy "quack!"-ing shine through and a preschool child's cookie-chanting be heard. I seek a form of research that makes place for the voice of Great Big Billy Goat Gruff as she head-butts in-her-own-way over the bridge. I seek to do research that lets me voice my pedagogical wonderings and speak my great joy in being with young children. I search for a way to affirm my own hearing and, thus, enable opening the hearing of others to the spontaneous music-making of children in play, through understanding the meaning of the phenomenon. Hermeneutic phenomenological research that goes directly "to the things themselves," "*Zu den Sachen*" (Husserl, 1911/1980, p. 116) provides the way.

Asking **What is the lived experience of preschool children spontaneously making music in play?**, I move into the flow of the hermeneutic circle (Heidegger, 1962), observing the lived experience of the phenomenon, continually reflecting as I journey in writing-research. There, the circle of the whole of spontaneous music-making of young children and the many parts sung and said, chanted, shouted, and in other ways shaped "is not dissolved in perfect understanding but, on the contrary, is most fully realized" (Gadamer, 1960/1999, p. 293).

Coming to the Beginning

Wisdom begins in wonder. (Socrates)

In the fourth century B.C., Plato and Aristotle developed the ground of Western philosophy, attributing the origin of our "desire to know to simple wonder at things being the way they are" (van Manen, 2003, p. 182). The phenomenological researcher proceeds with attentiveness and will, awareness and wonder "to seize the meaning of the world as that meaning comes into being" (Merleau-Ponty, 1962, p. xxi). Might adult wonder be akin to the wonder experienced by the self-educating toddler who explores the senses of touch, self-movement, and balance (Soseman, 1990) while learning to walk and to talk? Childlike wonder is natural to adult lived experience; nevertheless, "The theoretical attitude in its modern scientific sense often silences or kills our sense of wonder" (van Manen, 2003, p. 182).

Throughout the centuries and into this present day, thinkers continually dance with ideas proffered by the Greek scholars – agreeing and disagreeing, fine-tuning insights and restating fundamental questions that persistently pursue human beings. Hermeneutic phenomenology evolves against the backdrop of a search for theoretical principles-of-understanding to enable human beings to take informed control of their own lives in the search for truth. Responding to Schleiermacher's (1768-1934) work with general philosophical questions, Dilthey (1833-1911), the "father of the phenomeno-logical movement" (Polkinghorn, 1983, p. 41), focuses hermeneutics on the interpretation of the "world itself" – living experience expressed in "the moment when 'life understands itself'" (van Manen, 2003, p.180). Dilthey succinctly states that the study of the human

experience is *Zu den Sachen,* "to the things themselves" (Husserl, 1911/1980, p. 116), Husserl's maxim.

Husserl points to "essential structures" of *the lived experience* as the "basic categories of being-in-the-world rather than pure consciousness" (Polkinghorn, 1983, p. 205). Then, in *Being and Time* (1962), Heidegger contributes an "existential correction" (p. 41), asking "What is the meaning of Being?" and he refines the meaning of understanding as "the power to grasp one's own possibilities for being in the world in certain ways" (p. 180). Hermeneutics then becomes recognized as interpretive phenomenology – the study of "the lifeworld – the world as we immediately experience it pre-reflectively . . . without taxonomizing, classifying, or abstracting it" (van Manen, 2003, p. 9). Questioning becomes an art in the search for the meaning of Being (Gadamer 1960/1999).

The practice of interpretive phenomenology is, in Heidegger's (1962) complex description, "to let that which shows itself be seen from itself in the very way in which it shows itself from itself" (p. 58). Thus, rather than explain or control the music-making of young children theoretically, through hermeneutic phenomenological research, I strive to understand the meaning of their spontaneously making music in play, and offer my own insights into this wholeness young children experience in Being-in-the-world.

Voicing support. I sing within as philosophers help me confirm intuitive under-standings that sing to me in clarifying meaning I have long searched for, conducting me in an ensemble I sing with children and teachers as together we create in text polyphonic-voicings that re-sound the spontaneous music-making observed. The many tones taking shape, becoming melodies, chants, and sound-shapes that wiggle, swirl, and oscillate,

pierce the air like arrows and swinging swords, flow gently like a bubbling stream or perhaps become a lullaby. Philosophers lead me to cadences where I pause and reflect. At times I march ahead to the sound of duple rhythms and other times sense a rounding-flow like triple-meter melodies lightly skipping in a circle of joy. Supported by the voices of philosophers, I am constructing an art form that celebrates life in music-making.

Naming voices. Among the philosophers whose work I find helpful is Michael Levin (1985, 1989), whose book *The Listening Self* (1989) I read as a prelude to my doctoral studies. The book illuminates listening in its beginning and in its essential nature as a caring-life tool. In *Listening and Voice*(1976), Don Ihde supports the integration of music and language, illuminating my understanding of their unity. Hannah Arendt (1959, 1978) reflects on at-birth-beginnings yet-near the children in my work, and response-ability that assures caring community. Works of Martin Heidegger (1962, 1968, 1971, 2000) are critical to my understandings of Being and being in the lived experience of the children, the teachers, and my self as well.

Emaneul Levinas in *Time and the Other* (1987) helps me uncover the meaning of both time and Other. Maurice Merleau-Ponty (1962, 1985) understands seeing sound and hearing colors, as I do, and often uses musical analogies that, as a musician, I relate to readily. He and I hear others singing-the-world with us. He also helps me understand experience of the body in play. Edward S. Casey (1993, 2000) broadens and opens “space in place,” at the moment and remembered, lived by children, teachers, and me in particular places. Rudolf Steiner (1995a, 1995b, 1998) voices the philosophy of anthroposophy that grounds the approach to education in Waldorf schools, where my study takes place, a philosophy I embraced long before knowing the name.

Anthroposophy affirms that, as spiritual beings, humanity (*anthropos*) has the inherent wisdom (*sophia*) to transform both itself and the world. Knowing unfolds through the heart, the hand, and the capacity for thinking. Hans-Georg Gadamer (1960/1999) brings me insights on play and on the hermeneutic circle. Indeed satisfying is his affirmation that the well-written text of a phenomenological researcher is a work of art.

Discovering Methodology

Generally, a researcher in the natural sciences observes and explains natural physical, chemical, and behavioral phenomena. Researchers in the human sciences, on the other hand, interpret and attempt to understand human mental, social, and historical phenomena. Individuals explain nature and strive to understand the human being (van Manen, 2003, p. 181). The particularity of a phenomenon calls each researcher, guiding the way to understanding within the general hermeneutic phenomenology research process. Max van Manen (2003) offers a methodological framework consisting of the following six activities:

– turning to a phenomenon which seriously interests us and commits us to the world;

– investigating experience as we live it rather than as we conceptualize it;

– reflecting on the essential themes which characterize the phenomenon;

– describing the phenomenon through the art of writing and rewriting;

– maintaining a strong and oriented pedagogical relation to the phenomenon;

– balancing the research context by considering parts and whole. (van Manen, 2003, pp. 30 – 31)

Van Manen points to Dilthey's statement that "Lived experiences are related to each other like motifs in the andante of a symphony," (van Manen, 1990, p. 37). As a

researcher in hermeneutic phenomenology within human science, I go to sound-making experiences that are related to each other, searching to understand the spontaneous beingness of preschool children making musical sound-shapes in play.

Turning with commitment. Doing hermeneutic phenomenological research is a "turning to the nature of lived experience" (van Manen, 2003, p. 31). With a reflexive consciousness, I listen for the spontaneous music-making of the singing-child, a to-and-fro movement. Within this making-and-listening, "Lived experience is the breathing of meaning" (van Manen, 2003, p. 36). The beginning and the ending of phenomenological research is lived experience. Experience transformed into text expresses essence in such a way that its effect is both "a reflexive re-living and a reflective appropriation of something meaningful," bringing the reader's own life experience to the fore in the reading (p. 36). A thoughtful living-with-commitment leads to understanding the meaning of something that brings wholeness. For me, it is a giving-myself-over to deeply questioning what it means to be a music-maker. In Chapters One and Two I convey my turnings and commitment to the spontaneous music-making of young children in play. The voices of children are often in my thinking. Heidegger (1971) says, "To think is to confine yourself to a single thought that one day stands still like a star in the world's sky. (p. 4). Thinking about the child's spontaneous music-making "stands still" within me, indeed, is like a star in my world's sky.

> Everything we talk about, everything we have in view, everything towards which we comport ourselves in any way, is being; what we are is being, and so is how we are. Being lies in the fact that something is, and in its Being as it is; in Reality. (Heidegger, 1962, p. 26)

Musical-making is integral to Being in the child's early lived experience. Might this then, potentially be so throughout the life of the human being? Being lies in the fact

that music-making is. What is it like for a child who is being a music-maker spontaneously?

In *What Is Called Thinking*, Heidegger (1968) affirms that only when we walk the way of thinking, thoughtfully questioning as we work our way through our research, our life, "are we on the move on the way. This movement is what allows the way to come forward" (p. 169). Phenomenological research is not a matter of occasional thinking-questioning; it is a way of persistent thinking-questioning. Thinking-questioning must "remain underway" (p. 170). The thinking-questioning begins before formal research is even considered then continues, continues, continues.

Reading van Manen's (2003) guide for hermeneutic phenomenological research, *Researching Lived Experience*, is like finding an echo of myself. I recognize my lived experience in the text. Being on the way already, I come to the companionship of others who also search for the meaning of a phenomenon. Having a deep abiding interest (*inter-esse*) is finding myself "between, among, amid" (Retrieved 21 January 2006, *OED Online*) the sounds of children's voices. These sounds are neither recorded nor taught to the children. These are live sounds "*in esse*, in actual existence" (Retrieved 21 January 2006, *OED Online*). A deep abiding interest in the musical sounds children spontaneously create makes place for my questioning. "From the heart of our existence, from the center of our being" (van Manen, 2003, p. 43) we journey into "fulfillment of our human nature" that enables us "to become more fully who we are" (p. 12).

Investigating without conceptualizing. Doing hermeneutic phenomenological research is "investigating experience as we live it" (van Manen, 2003, p. 31) through re-newing, re-learning, re-awakening the *original* lived experience, the experience being lived in the present moment. Investigating musical sounds is a listening-adventure, an observing voyage, an unusual experience filled with listened-for yet unexpected sounds.

"Shifting attention to the experience itself" is "an 'artful modification' of the everyday habit" (Levin, 1989, p. 82). Sensuous abstractions extend our every-day sensing ability, like my grandchildren *sniffing* the air as they come into the house, calling out "Cinnamon rolls!" or like my own *savouring* a fine wine with friends or gently sweeping my hands across the black keys of a piano, *caressing* the keys of the instrument, *relishing* the sound. At times, I stand still and *focus* on the intensity of rainbows in my house on the walls, the woodwork, the carpet, all formed by light coming through the stained-glass window a friend and I made and put in beside my front door. Standing in the kitchen window or stopping alongside the road to watch the beautiful colors of the sunrise or evening sky as they intensify and quickly wane is *absorbing* beauty, *drinking-in* the intensity of changing color. Sniffing, savouring, caressing, relishing . . . all are abstracting an aroma, a flavor, the "feel" of wooden keys, the tone of sound, the beauty of color, and so forth. "Nobody sees a flower, really – it is so small – we haven't time, and to see takes time, like to have a friend takes time," says Georgia O'Keefe in a quotation written beside a block of stamps depicting her "Red Poppy," painted in 1927. The set printed by the postal service in 1995 and framed for me by my son Steve, hangs in my kitchen, reminding me of pleasure so at-the-ready while on a bike ride, in the garden, throughout life. Taking time to smell the roses is sensuously abstracting life-enriching

experiences, extending our experience through consciously *living* an experience through our senses, giving both time and conscious intention to the experience. In the sense-experience of listening, one usually prepares "to hear what is to be heard by listening for it" (Levin, 1989, p. 83). In getting ready to listen, posture changes and position shifts. We cock our ears like the chickadees cock theirs in a children's song, slightly turning our head toward sound. "This *listening-for* is a kind of openness-to-the-field-as-a-whole. It is alert, vigilant, receptive, attuned," letting a person *hear* the other" (Levin, 1989, p. 83).

Levin (1989) affirms that "Allowing her body to become, itself, a medium, an instrument, for the resonance of sound, the musician can hear sounds, fields of sound, choirs of sound, that the rest of us will never hear" (p. 84). In pointing to a *listening-to* that calls for "a skilful cultivation of our perceptual capacities" (Levin, 1989, p. 84), he refers to an experience familiar to me:

> The musician cultivates a different dimension of our listening skillfulness. Listening to sounds, chords, melodic lines, and the different instruments of sound, the musician cultivates her ears for pitch and timbre, tonal register, harmonies and discords, changes in key, subtle inversions and quotations. (Levin, 1989, p. 84)

I wonder what it would be like to be able to know that persons hear the *very same* sounds and sound-shapings as I while listening to a symphony or string quartet or to an improvisation a student and I create together. My being attuned to sound in the presence of children sometimes brings surprises to parents when they become aware of the otherwise secret happening. My lived experience over time has prepared me for my research. In becoming filled-with-the-world of spontaneous music-making of young children, I am becoming experienced in a new musical way. Through listening intently, as I listen to the voices of children in my research, van Manen (2003) suggests we may

garner “a wisdom of the practice of living” that reflects “having lived life deeply . . . in the understanding of the nature of lived experience itself” (p. 32). Within the text, then, I reflect my own living-life-deeply in being with children who are spontaneously making music. I describe the experiences with my own sense of understanding the nature of the lived experience.

In *Being and Time*, Heiddeger notes:

> It requires a very artful [*künstlich*] and complicated modification of attitude [*Einstellung*] in order to ‘hear’ a ‘pure noise’ [*reines Gerausch*]. However, that we *first* hear motorbikes and cars is experiential confirmation [Beleg] that the human being [*Dasein*], as a being always already in the world, holds itself open to [*sich aufhalt bei*] that which solicits its worldly concerns [*das Zuhandene*], and not at all to [mere] ‘sensations’ [*Empfindungen*]. (Heidegger, as cited in Levin , 1989, p. 81)

After discovering that Macquarrie and Robinson, translators of *Being and Time* (1962), present this Heidegger quotation very differently from Levin’s (1989) translation, I cite Heidegger’s statement with the inserted German phrases as it appears in Levin’s (1989) work. “It requires a very artificial and complicated frame of mind to ‘hear’ a pure noise, write Macquarrie and Robinson. “Artful” and “artificial” seem very far apart in meaning. “Modification of attitude” holds the possibility of constructive change; “frame of mind” is a staid factual entity. When I think of the sound of children’s voices – voices heard in the past and yet to be heard during my investigation – “noise” is far distant, not descriptive of the child’s sounds. Pure tones occur as do a dragon’s roar and a monster’s gruff rumblings. As such, all are sounds, welcome musical sounds with shaping unique to this day’s play.

Reflecting perpetual beginning.

> The rainbow mirrors human aims and action.
> Think, and more clearly wilt thou grasp it, seeing

> Life is but light in many-hued reflection. (Goethe, in *Faust*, as cited in Zajonc, 1993, p. 217)

"The core of philosophy . . . lies in the perpetual beginning of reflection" (Merleau-Ponty, 1962, p. 62). Reflection in phenomenological research is fixing the mind on the thing that calls us and finding many different reflections, like sounding-experiences in an array of beautiful colors. Hearing children spontaneously make musical examples is like laying under a starry sky where shooting stars leap over the horizon. Catching a star is a thoughtful taking-hold of what lets a particular experience be, finding meaning. "Life itself is ordered toward reflection" (Gadamer, 1960/1999, p. 235). We do re-think things, questioning, wondering, celebrating. Through "reflection on essential themes" (van Manen, 2003, p. 32), meaning of the phenomenon is found and made clear: we catch a falling star and put it in our pocket. "Reflective bringing into nearness that which tends to be obscure" (p. 32) is unceasing reflection in the research process, the illumination of everydayness.

Understanding a phenomenon is different from and more than recognizing that an experience does, in fact, occur. Hermeneutic phenomenological research is unique in distinguishing between the "things" of an experience and what it is that grounds the "things" within the lived experience. Over and over phenomenology asks: What is it like to have this experience? What is it like for the child to spontaneously make music? "What is it that constitutes the nature of this lived experience?" (van Manen, 2003, p. 32). In the experience of the young child, what is it that constitutes the nature of spontaneously making music in play?

Van Manen (2003) affirms that the study of a rich and deep text illuminates the essence of a lived experience so clearly that one who reads the text reflexively re-lives

the experience and reflectively appropriates personal meaning. This sense of self-recognition is identified by Buytendijk as the "phenomenological nod" (van Manen, 2003, p. 27). As a person searches the text, themes emerge as lived meanings.

> Phenomenological themes are not objects or generalizations; metaphorically speaking they are more like knots in the webs of our experiences, around which certain lived experiences are spun and thus lived through as meaningful wholes. Themes are the stars that make up the universes of meaning we live through. By the light of these themes we can navigate and explore such universes. (van Manen, 2003, p. 90)

Catching stars is not difficult in dream-work and is very demanding in phenomenological research. "The meaning or essence of a phenomenon is never simple or one-dimensional. Meaning is multi-dimensional and multi-layered" and calls for "the reflective activity of textual labor . . . the crafting of a text" (p. 78)

Writing artwork. The task confronted in doing phenomenological research is constructing one of many possible interpretations of the nature of a particular human experience. Artfully writing and rewriting is "already and immediately and always a *bringing to speech*" (p. 32). "When I speak I discover what it is that I wished to say," says Merleau-Ponty (1973, p. 142). When I write, I move into meaning in text, letting spontaneous music-making be heard.

In writing-with-care for those who experience the phenomenon that is the focus of our hermeneutic phenomenological research, we cultivate thoughtfulness within ourselves. The reflexive praxis thoroughly pervades our being. Our writing is filled with thought; our thinking is integral to writing. Speaking authentically requires being attuned both to "the way the things of the world speak to us" (van Manen, 2003, p. 111) and to "the silence out of which and against which all text is constructed" (p. 112). One is changed deeply within by reflectively writing and re-writing into the essence of another's

lived experience, gaining insight into meaning. Through the writing, one experiences a "sensitive grasp of being itself – of that which authors us" and enables our being fulfilled as parent-teacher (p. 132).

Possibilities open up and meanings are discovered, not through analysis of text, but through understanding that begins when we respond to something that calls us. A phenomenological text is a conversation that evolves through thinking within the text itself. Hultgren (1989) affirms that when the essence of the question is a gesture that opens and keeps open possible truth, not a search for weakness, the conversation within the text is a strengthening force in the research. Gadamer (1960/1999) indicates that the more genuine a conversation is, the more pliable the dialogue will be. The spirit of the conversation chooses its own way in language that carries its own truth, eventually emerging to *be*. True conversation is powerful – "impelled from behind by lack and difference . . . drawn from before by possibility and community" (Weinsheimer 1985, p. 209).

A phenomenological study, like a poem, is "a poetizing project" (van Manen, 2003, p. 13), speaking meaning beyond the words written as well as through silence provoked.

> Language that authentically speaks the world rather than abstractly speaking *of* it is a language that reverberates the world . . . a language that sings the world. We must engage language in a primal incantation or poetizing which hearkens back to the silence from which the words emanate. What we must do is discover what lies at the ontological core of our being. (van Manen, 2003, p. 13)

"Poetizing that thinks is in truth the topology of Being," says Heidegger (1990, p. 23).

Thus, I endeavor to sing my phenomenon in authentic poetic tones as I search for the meaning of the child's spontaneous musical making, heeding the cradling-silence in uncovering the meaning.

As a human science researcher, I work with a gathering of examples, describing a phenomenon through an examples-composition. I am attentive to the hums and chants and snippets of singing heard day after day in a preschool child's life, exploring meaning present in the spontaneous making of sound, endeavoring to discover what it is like for the child who is experiencing the musical-making. Such thoughtful reflection results in deeper thinking that strengthens commitment to pedagogy. Words in silence-that-speaks reveal "the deep meaning of our world" (van Manen, 2003, p. 30) and our lived experience of hermeneutic phenomenology brings us to "a critical philosophy of action" (p. 154). We write ourselves, not in self-centeredness, "but in a deep collective sense . . . to author a sensitive grasp of being itself" (p. 132). In so doing, we plumb the depths of being through expressions in the phenomenal lived experience of others and come to a better understanding of our own depths of being.

Maintaining relations. "Maintaining a strong and oriented relation" (van Manen, 2003, p. 33) to a phenomenon within hermeneutic phenomenological human science is an extraordinarily demanding task. Framing the fundamental question and holding onto it is difficult. Van Manen (2003) reminds us that a researcher can wander aimlessly in words, creating writings that meander; indulge in speculations or settle for preconceived opinions and conceptions; become enchanted with narcissistic reflections or self-indulgent preoccupations; fall back onto taxonomic concepts or abstracting theories. Any of many temptations can side-track the researcher. In strongly orientating oneself to the

phenomenon, the researcher is attentive to the grounding question, animated by the research in a full and human sense, committed to the true essence of the phenomenon.

Balancing parts and whole.

> When we say "Being," it means "Being of beings." When we say "beings," it means "beings in respect of Being." We are always speaking within the duality. . . . The duality has developed beforehand the sphere within which the relation of beings to Being becomes capable of being mentally represented. (Heidegger, 1968, p. 227)

Much duality exists in balancing parts and whole in the research context: embracing Being and being, writing and reflecting, thinking and questioning, searching and knowing, meaning and understanding. The many pairs are like trees in a forest. Going within a forest one can touch the bark of an enormous oak, see the delicacy of pink-tinged dogwood blossoms, smell the fragrance of ancient firs. Brambles catch your sleeves, however. You hear twigs break under the weight of your body, and roots you stumble over stay in place. Birds sing as they fly among the trees and the scratchy sound of little creatures scampering about brings to mind ideas that are here and gone again or nestled into space just right. Other creatures lie hidden, waiting in silence; burrow unconcerned like a thought whose time is yet to come; or are tiny, always in flight, suddenly present only in their soundings. The lull of a stream is constant, trickling, falling over stones and again over rocks, into a basin of spray where a rainbow arches unseen.

As the sun goes down, you wend your way out of the forest, go a ways away, and pause, hearing nature that surrounds you still, reflecting on the form, the unity, and the beauty of the forest, the sounds of its feathered and furry creatures, its size, its many shades of green, its sunlight and shadows and edges difficult to define yet clearly present.

Deep down you understand what it means to the air we breathe and to the spirits animated, nurtured, calmed by its presence in the world. The next day the sun rises and you return to a forest that is both the same and changed by the wind and the rain and the life within.

Balance in research comes over time through thoughtful, care-full being-with text, persistently endeavoring to sense emerging wholeness in the gathering of different yet related parts. Research is living on-going art-making. With Heidegger (1962), I am underway.

Listening to the Spontaneous Music-Making of Preschool Children

> When our hearing lets soundful beings return to the resonance of their ownmost being: when it lets them be and lets them go and lets them sound forth within a dimensionality they themselves open up, we receive, in return, a gift of sound: resonances that sound and measure the dimensionality, the ontological difference, of Being itself and let us hear deeply into the vibrations of its immeasurable openness. (Levin, 1989, p. 234)

For many years, I listened both formally and informally to the spontaneous music-making of young children. Now, the time comes for me to conduct my doctoral study, the experience of listening within a research framework to the phenomenon that calls me. In thinking ahead to my study, I vividly remember the feeling of wonder when, as a volunteer in Special Collections of Music at the University of Maryland College Park, I began reading in October 1983 the newly arrived documents related to Donald Pond's observations of spontaneous music-making of preschool children in the Pillsbury Foundation School (Santa Barbara, California; 1937-1948) established for that purpose. Children were making music just like I observe. Indeed, Pond and I both have a passion for the spontaneous music-making of young children, and we long to have others listen

with us and hear what we hear. Over a period of thirteen years, I study all the materials in the Pillsbury Foundations School Archives and in the Donald Pond Archives. I write course papers based on the materials and a thesis of original research describing the Pillsbury study and Pond's reflections on it (*The Pillsbury Foundation School and Beyond*, 1991). I know the Pillsbury study well and concur with the grounding philosophy of freedom-to-be in play.

While searching for materials in the University of Maryland Education Library one day during the writing of my masters thesis, I come across Vivian Gussin Paley's article titled "On Listening to What the Children Say" (*Harvard Educational Review*, 1986). I feel an immediate deep resonance with her work, as with Pond's. After completing my thesis, I study all of Paley's works, continuing to thoroughly examine each new monograph published.

Both Pond and Paley recognize the child's *innate will to create form*. Both understand that *freedom is imperative* to the child's *lived expression* of the innate will to create form. Both observe *community* emerge among children who play together. The work of both persons makes apparent the essential need for the child to freely play. Pond and Paley both plead with others to "Listen to the children."

In preparing for my doctoral study, it is clear to me that I must find a place where children freely play throughout the morning in a rich environment, in the presence of caring persons who let them go, let them be in freedom, for in such a place, the child's innate will to create form will be expressed in spontaneous music-making. Over many years I have developed friendships with persons engaged in Waldorf education. Waldorf teachers welcome both my pre-study and my year-long study. I discover that a Waldorf

preschool is the perfect place for my study, as evidenced in Chapter Four, a presentation of the pre-study, and in Chapters Five and Six, presentations of the year-long study. Throughout my study, I focus on the spontaneous music-making of the children, often including story elements integral to the musical expression. The pre-study and study come about as follows.

Tracing the Roots of My Study

A wiggly, bumpy line of large bodies quietly shuffles through the doorway of Nancy Foster's classroom at Acorn Hill Waldorf Kindergarten & Nursery. This is a festival day, a time when parents enter the children's sacred play space, a place "set apart for, and dedicated to" (*Webster's New World Dictionary*, 1966, p. 1282) observing "the nature of the growing and evolving human being" (Steiner, 1998, p. 13). Today I am a guest, welcomed through my friendship with Sheila Johns, whose daughter is in the class. We adults sit close together on small chairs lined up on one side of the room. Sounds of the light, pure singing voices of very young children dancing in a circle with Teacher, and the image of their sitting on the floor around a white table cloth contentedly eating bread they helped make lingers within me still these many years later. In this community, I sense a lived reverence-for-the-child. What is it like for a child who, each and every day at school, is received with reverence – with "a feeling or attitude of deep respect, love, and awe, as for something sacred" (*Webster's New World Dictionary*,1966, p. 1246)? My spirit embraces this beautiful space where wonder-filled free-play is the conscious intention of loving everyday-ways-of-being. I am drawn to this approach to education. This is how Waldorf schools came to be:

Founding a school.

> A seed was planted . . . in faith and in hope: faith in human beings' capacity to transform themselves and society; hope for the future of humanity and of the Earth. (Trostli, 1998, p. xix)

The possibility of being pummeled by war-like sounds and images in media makes ever more real to those of us spared it in actuality, the devastation of the First World War witnessed by industrialist Emil Molt, owner of a Waldorf Astoria factory in Stuttgart, Germany. He observes "Germany and the other Central European countries" (Trostli, 1998, p. xx) being destroyed, "afflicted by millions of war casualties and prostrated by fears of imminent economic and political upheaval" (p. xx). Under such devastating circumstances, where is hope for the future? Molt discerns that persons who experience war live with modes of thought that have proved inadequate; enabling a brighter future calls for new capacities; therefore, to transform a war-torn society, he urges teaching children in a way that addresses their essential humanity, that enhances their concern for other people, and that fosters a sense of responsibility for the Earth. The children must be intellectually challenged, their artistic and social abilities cultivated, their capacities to adapt to a rapidly changing world nurtured. Affirming that hope *is* in the *being* of children, in 1919 Molt with the assistance of Rudolf Steiner plants a seed, establishing "a school for the workers' children" (p. 10), the first of now near-900 independently-founded Waldorf schools the world over (Baltimore Waldorf School brochure-letter, 2005).

While studying at "the Technical University in Vienna," Steiner (b. Austria, 1861) is intrigued by the "works of Johann Wolfgang von Goethe, whose scientific writings he later" edits, earning his "doctorate in philosophy" (Trostli, 1998, p. xx). In 1894, Steiner

publishes *Intuitive Thinking As a Spiritual Path: A Philosophy of Freedom*, his first major work, establishing the foundation for *anthroposophy*, the inherent wisdom of the human being, the philosophy that grounds Waldorf schools.

Guiding the art of education. Waldorf education is grounded in the anthroposophical understanding that the art of education that begins in early childhood experience becomes apparent in the child's way of being in the twentieth year or so. Thus, the earliest education engenders the complete life-course. Educators therefore search to understand each child in a framework of the life-long human experience, and work, "not out of some abstract model of 'This is what you should do,' but . . . out of the needs of the child" (Foster, 2003, personal communication).

A perception of twelve senses guides the understanding of human development in Waldorf education. Beginning in infancy, the child determines self-boundaries through touching, moving the body – the "whole body [that] is a sense organ" (von Kügelgen, 2004, p. 3) and balancing it, sensing life and, thus, affirming the "I." In the first three years, the child is asking "Who am I?" and discovering "These are my boundaries," "This is the beginning of my world." The child meets body-boundaries in a gradually rising body, beginning to walk with balanced movement, becoming aware of self moving through space, and relating to things and to others. The child listens, not "so much to the content of a speaker's voice but to the intent, to the elemental mood of the speaker" (Klocek, 2004, p. 16). Self-knowledge grows as the child responds to being hungry, cold, in pain. During the fourth through seventh years, the child continues to develop all the senses and gathers a core of personal knowledge. This age of self-education calls for play and exploration, and for participation in useful, practical work of the home, imitating

life's activity in freedom, trying again and again as needed, to learn in one's own time through one's own effort (Gambardella, 2004).

"The joy and the pain of discovery, the sun and rain of life" (Gambardella, 2004, p. 5) are equally important elements of soul during this time. Falling brings pain when the body touches a boundary; thus, touch teaches boundaries, balance, and awareness of physical movement. Pain subsides and play continues with new knowledge of the balance of soul and boundaries met in adversity. Hunger teaches the life processes; eating brings a sense of well-being in both body and soul. The crankiness of fatigue brings a sense of dis-ease in body and soul; rest brings the joy of health to both as well. Being free to educate one's self in an environment inviting varied, age-appropriate experiences prepares the child for meeting Self: the greatest wonder. Through seeing, smelling, tasting, and sensing temperature the child affirms the outer "world." Hearing, the conceptual sense, the language sense, and a sense of ego provide experience with the other, "Thou." Thus, I, World, and Thou are integrated in the lived experience of the human being (Gambardella, 2004).

Visiting A Waldorf School

The Waldorf way of being-in-education calls to me again and again through the years. From time to time I visit Waldorf festivals flowing with arts and crafts made of all-natural materials, and evening programs that include a student presentation of *The Bremen Town Musicians* in the German language. Through the years, Sheila, whose daughter was part of that first memorable festival morning, becomes a leader in the Waldorf music program. During a shared evening at the opera with Sheila and mutual friend Sandi Chamberlin, I witness further the commitment of the Waldorf teacher in

observing Sandi stitch a hand-made gift being readied for an in-class birthday celebration. Outside the auditorium during intermission, conversation among the three of us turns to my study hopes and shared-possibilities. Unexpectedly, the door opens for the possibility of doing my pre-study in the Acorn Hill Waldorf Kindergarten & Nursery, the first Waldorf school established in the Baltimore-Washington, DC, area. The school opened in 1964, "welcoming five children to its basement home located on a small knoll where an oak tree grew" (Foster, 1998, p. i) and has occupied its current site in Silver Spring, Maryland, since 1977. Come experience with me a morning in a Waldorf preschool classroom.

Beginning observing. The noise of traffic on Colesville Road fades almost immediately after I turn right and right again, concrete turns that complement the life-turning within me. I wend my way along the narrow winding road uphill on a beautiful fall day, wondering what lies ahead. Heidegger (1962) says, "The Being-possible which is essential for Dasein, pertains to the ways of its solicitude for Others and of its concern with the 'world'" (p. 183). Indeed, I am entering a school community attuned to Others – the children, their parents, a complement of teachers – with an over-arching view of the extended life-world. There, snuggled in among the trees, is the Acorn Hill Waldorf Kindergarten & Nursery, a small red-brick building with many tall windows, standing in a clearing, where it has long been cared-for by persons in the Waldorf school and community (Foster, 1998, p. i.). I open the door to my Dasein, "the possibility of Being-free *for* my ownmost potentiality-for-Being" (Heidegger, 1962, p. 183). The floor lightly echoes my footsteps as I pass through the entry area and into a sizeable open space. As a guest, I enter Sandi's classroom where children are already playing – and immediately

discover the importance of color in the school environment. The walls are a soft pink, a color "quiet enough to allow the children a certain inner freedom" (Foster, 2005, p. 3). Freedom is essential in the Waldorf approach to education. Gambardella (2004) affirms that it is "the greatest teacher. Given the freedom to gain information and knowledge through self-discovery, the child establishes a strong foundation for positive self-esteem and a 'can do' attitude. The message then from the adults is, 'Yes. You can do it yourself, and I am here when you need me'" (p. 6).

> The simplicity of the color scheme also allows the soft forms and colors of the wool pictures on the wall to shine forth in their gentle way—full of movement and depth, yet leaving much to the viewer's imagination. (Foster, 2005, p. 3)

This, then, is the color of all Waldorf preschool classroom walls. These pink walls are complemented by natural-color curtains covering large high windows on the left side of the room, a reflection of

> the breathing rhythm—contraction and expansion . . . created in the child's surroundings. . . . When the children are indoors, we want to give them the sense of being "held" or nurtured by the space they occupy. They feel secure, cozy, and inwardly warm, able to give themselves up to their play, or to singing or listening to a story.
>
> Our curtains, then, help to create the inward pole of the children's experience, so that they are not distracted or drawn outward by what is happening outdoors. When they do go outdoors for play time, they "expand" or breathe out into the natural environment with a wonderful sense of satisfaction. As you can see, the children are experiencing a breathing rhythm in space as well as a breathing rhythm in time—both wonderfully health-giving. (Foster, 2005, p. 5)

First playing – music-making. Emi and Daniel are hovering over Connie, who, within the sizeable area tented with wide swaths of pink silk, is curled up in a woven oval basket padded with a sheepskin. The baby is going to sleep. Teacher, sitting in her large wooden rocker, is humming a tune as she does needlework. "Meaningful and purposeful

activity done in the presence of young children provides them with actions to imitate" – the way young children most often learn (Petrash, 2002 p. 46). Von Kügelgen (2004) states that "small children are not yet consciously able to shield themselves from outside influences. These impressions penetrate right to the marrow of their bones" (p. 3). All the while, Teacher is keeping watch over children, interacting from time to time with one who needs her attention.

Lyre-tones sing softly. Amy, who is seated in the far right corner of the room, is plucking tones that blend with Patty's voice as she speaks for the hand-made puppets she is moving about on a small stage. Puppets and dolls are

> in an array of colors . . . [along with] play cloths or capes that are in a variety of colors and shades. . . . Strong, bright colors are welcome at times, and especially sought out by particular children. . . . In today's world of fast-moving life and sensory overstimulation, it seems particularly important to create a space in which children are free to create their own inner colors and patterns. (Foster, 2005, pp. 3-4)

Neither smiles nor frowns have been imposed on these faces by doll- and puppet-makers. Thus, the children are able "to bring their own particular needs into play" (Foster, 2005, p. 3).

"Ka-bunk, ka-bunk . . ." Tim is rolling a small section of a tree-log around on the floor. He comes near the table where George, Katie, John, and Lea are arranging multi-sized wooden blocks and small logs to suit their play purpose. Play offers both challenges and friends to help deal with them. With help from the others, Tim puts his log on the table along-side the others already placed on the scarves of varied color and size draped here and there. "Zoom, zoom, zoom . . ." says Callie, pushing a small sturdy wooden chair placed on its side, across the carpet. Singing and chanting permeate play throughout the room. Late in the morning, Teacher takes from a floor-to-ceiling wooden storage

cupboard a set of boards and, with the help of the children, constructs a high climbing structure with a line of heavy rope going around the edge at the top to keep the boat-players safe.

Jill is re-arranging colored foods on small wooden plates laid on a wee table in a tiny tidy kitchen space defined by wooden dividers. She places cloth napkins over a basket of pretend bread and beside the plates as well. Bridgett gives me a doll to cradle in my arms. The sound of Assistant Teacher's hum moves with her about the room. Tony marches to me, carrying a banner he made for his parade. "What does it say?" he asks then deciphers his markings for me. I move to one of the low rectangular tables to watch more closely what the children there are doing and am invited to also make a rainbow-coloring, if I'd like. Anna, sitting at the end of the table, makes a drawing of herself on top of her rainbow artwork. When she comes to see what I am doing, I invite her to make a drawing of herself on my coloring, too. We both eagerly look up as I hold my paper towards the light. Together we see the image turned away from us as well as the rainbow colors that stream through the paper.

Circling a story. During clean-up time, Sarah, Kevin, and Daniel stand around a medium-size round table and sort-by-color the large pastel crayons we used to make our rainbow-like colorings. When all the play materials are put away, the children rest, a breathing-in after expending much breathing-out energy. Then, with Teacher, they say their morning verses, sing, dance, and recite poetry in an integrated circle. These circles, created with conscious intention, weave Waldorf goals into the child's lived experience,

> supporting the dream consciousness of the young child; working out of imitation rather than instruction; bringing archetypal activities of life and experiences of nature to the children; providing a healthy, flowing

> rhythm along with form and boundaries; and providing a sense of beauty and order. (Foster, 1999, p. i)

Keaton and Cyndy, have helped place small white woven placemats on the two low rectangular wooden tables for snack time. Water-pourers Katie and Matt hold their ceramic pitchers carefully, pouring water into each child's hand-crafted pottery cup while the teacher at each table serves popcorn into glass dishes that are handed from one child to the next as are sliced apples that come around on a wooden plate.

On this rare indoor-only day, the very active breathing-out under and around the trees and in the sandbox becomes, instead, much chatter accompanying eager efforts to move the water-play table from its corner across the room into an open space near the door. With water-aprons donned, children fill the water table, carrying pitchers of water from the sink. Wee boats made of wood and bark begin to float about. Cups, varied containers, and other water toys dip into and out of the water while large towel-rags pick up the splashes made by shoulder to shoulder children who completely fill standing-space around the water-table.

Again, story time has come. The telling of a story "engages children completely. It stills them outwardly and activates them inwardly, filling their imaginations with pictures depicted in the telling of a tale" (Petrash, 2002, p. 65). During this story in-breathing, while the other children sit with rapt attention, Angela and Annette roll around restlessly on their tummies in the middle of the circle, making their own sounds that accompany Teacher's story. I move into the story ring and Angela comes into my arms. We rock gently back and forth; Annette settles; the story continues.

Casey (1993) suggests that from our places of birth and rebirth – our bodies, our houses, our cities – we enter a "larger world" made of other "distinctive placeworlds"

that “offer ways into a continually enriched implacement. Everywhere we turn when we build and dwell . . . we find ourselves turning in the places we have elicited or encountered by our own actions and motions” (p. 181). Some time later, Sandi’s assistant teacher tells me that on the day of my visit in their classroom, she thinks I am a Waldorf teacher visiting from far away. Step by step, both measured and without anticipation, I have come to Waldorf education. Emily Dickinson writes:

> Split the Lark – and you’ll find the Music –
> Bulb after Bulb, in Silver rolled –
> Scantily dealt to the Summer Morning
> Saved for your Ear when Lutes be old.
> Loose the Flood – you shall find it patent –
> Gush after Gush, reserved for you –
> Scarlet Experiment! Sceptic Thomas!
> Now, do you doubt that your Bird was true?
> (Dickinson, 1960, p. [412])

My work is flowing in an ocean of sounds, work held by forces that surround me, that are within me. Do I doubt that my Bird was true? “No,” “no,” another gentle “no.”

Affirming Plans for My Pre-Study

After visiting Sandi’s class, I have conversations with Pat Moss, who is a teacher in Acorn Hill and also chairs the Pedagogy Committee that oversees the Acorn Hill Kindergarten & Nursery program. When I meet with the committee, out of a deep respect for the spiritual beingness of the young child, concern arises about my recording the voices of the children. Nancy Foster diligently seeks guidance from persons in the broader Waldorf community. After much careful deliberation, the Committee agrees to allow me to record during my observations with the understanding that the tapes will be destroyed when my work is complete. I agree to this. As is the practice with guests who visit the class, I will be seated in a place provided and do handwork, modeling purposeful

work while with the children. I may also discreetly write brief notes (see Appendices B and C).

Singers – chanters – varied-sound shapers. The youngest children in Acorn Hill are in Nancy Foster's class of twelve children. They were two years and nine months to three years and six months on September 1. Children in Pat's class of twelve children were three years and three months to four years and three months on September 1. Children in Anna's class of twenty-two children are mixed in age, ranging from three years and six months to just beyond 6 years on September 1. Seventeen children come five days each week and two children come three days per week. All classes include both boys and girls. While most children are American Caucasian, a limited number of members of each class are from families with other heritage, including African American, Asian, Northern European, and South American. A teacher and an assistant teacher work together with each class.

Listening, listening, listening. From 19 May through 5 June 2003, thirteen consecutive school days for three and a half hours each day, I observe three classes in the Acorn Hill Waldorf Kindergarten & Nursery on a rotating schedule arranged by Pat Moss. I observe each full morning session from 9:00 a.m. until noon. I listen keenly for their music-making. In the classroom, I sit with a tape recorder beside me, doing handwork and sometimes writing brief notes. When I learn that the layering of sound very much limits the usefulness of the recordings, Nancy Foster invites me to place a second tape recorder in another place in the room. During outdoor playtime, I carry my tape recorder with me, standing in the general play area of the class I have been with earlier inside the school, moving nearer to children at times when I hear music-making.

Taped-soundings. In listening to the tapes, I discover that recordings of the youngest children, who are in Nancy Foster's class, are clearest. Recordings of children in the middle age-range, who are in Pat Moss's class, have more over-laying of sounds. Sounds in the recordings of the mixed-age group, a very active class, are overlaid almost completely. Outdoor recordings capture singing voices at times, though I find it difficult to identify who made the sounding. Nevertheless, with persistence, I am able to notate and thus document examples of spontaneous music-making that occur spontaneously in the play of the children at the Acorn Hill Waldorf Kindergarten & Nursery. Chapter Four is constructed with these spontaneous musical expressions.

Gathering pre-study learnings. Listening to the voices of grandchildren as they chant while moving along the sidewalk or play with sound in the bathtub is different from hearing the singing of a child with whom I am not acquainted, like a child who is sitting in a grocery cart or chanting while running across the grass at a state park. The sounds are phenomenal each time, though my relationship to the sound-maker is different. Delighting in variations a student creates when we sit together in my teaching area is different from listening to children in a place where another is Teacher. I wondered what it might be like to visit another teacher's classroom regularly for an extended period of time. What might it be like for the other teacher to have me sit quietly, observing all that happens throughout those many mornings? Choosing a place to be and having others choose also that you be there for the specific purpose of listening to all the sound-making is humbling. Waldorf teachers may invite parents of children to observe children in the classroom one day each year or attend the ritual celebrating the birth of their child. All are invited to participate in festivals that occur in the classroom, usually three times each

year. Being able to observe all the activities of a class of students on a regular basis for a whole school year is, indeed, a rare privilege. The classroom is the children's place-for-being. Teachers are there as safe-keepers, as ways-of-being models, as spiritual beings welcoming new human beings who are beginning to follow their own destiny. Work being done in the preschool classroom is developing the body-self in relationship with others and with the Earth; developing the body-mind through listening, through imitating, and through working with the hands. What will make it possible for me to let the tone of teaching (van Manen, 1986) be maintained when entering the environment as a stranger?

The pre-study was helpful to me in learning how to be an observer of children in the Waldorf school. Teachers were very kind in arranging places for me to be, in giving me handwork, in talking with me about pedagogic matters. I quickly learned to tell the children, "I'm doing my work" to encourage their continuation in play. I took waiting-lessons: was asked, then helped. I stitched tiny gnomes made of green felt and, on the last day in the school as an observer, was invited to sit in the circle with the children at the ending story time. To my surprise, just before time to leave the circle to go home, I put out my pointer finger just like the children, and received my gnome, taking my turn having Mrs. Foster slip a tiny thread loop she taught me to include with the stitching, onto my finger. My tiny stuffed gnome moved back and forth ever so slightly, just like the children's. I treasure the experience and the gnome.

Finding a Place for My Study

In May 2004, I attend a concert in the Washington National Cathedral, meeting there Susan Nash, a friend with whom I sang in a choral group for many years. She is a teacher in the Washington Waldorf Children's Garden, a mixed-age preschool comprised

of two classes, each with two teachers. I talk with her about my pre-study and, in the conversation, the possibility of an opening comes for doing my study in the Washington Waldorf School Children's Garden. A few days later, I meet with the four Children's Garden teachers in a Children's Garden classroom and talk with them about my study. The teachers are pleased with the possibility of my doing my study in their classrooms. Susan presents the proposal to the Collegium, the faculty oversight committee, and they, too, welcome my study being done in the school.

At the end of the school year, Pat Moss also expresses willingness for me to continue observing children in her class. When it is decided that she will teach a mixed-age class the following year, she requests that I not begin observing her class at the beginning of the year, giving time for her new teaching situation with a new assistant to settle. I am eager to begin my study at the beginning of the school year, with the children in my study. Both pairs of teachers in the Children's Garden are eager for me to observe in their classrooms and I can begin on the first day of school in the fall. I choose to do my study in the Children's Garden (see Appendices D and E).

Musical instruments. Children in the Pillsbury Foundation School had access to a large collection of authentic Asian instruments loaned to the school for their use (see Appendix A). I borrowed the same kinds of instruments from Bill Jenkins, a local musician-educator and, with the teachers' permission, over time took drums, a marimba, two gongs, and Chinese bells into the classroom, adding one instrument at a time to a small collection already in the classroom.

More singers – chanters – varied-sound shapers. Both Children's Garden classes are mixed in age. Each enrolls twenty-five children maximum. Two teachers are

with each class. Through my acquaintance with Susan, I begin by observing the children in Susan and Jennifer's classroom and, ultimately, continue there throughout the year. Thirteen children attend five days a week; six children come three days each week; five children come two days each week. The oldest child in the classroom is six years of age at the beginning of the year and the youngest child is three years and four months. All classes include both boys and girls. While most children are American Caucasian, a limited number of members of each class are from families with other heritage, including African American, Asian, Northern European, and South American. The length of time a child is in the Children's Garden varies. A child may continue until going into first grade at or about seven years of age. A eurhythmy teacher works with the children for a half-hour one day a week.

Listening on and on and on. Hearing much music-making in the Children's Garden classroom fulfills my purpose in being in the school. I not only very much enjoy the beautiful, rich integrated circle-experiences Susan leads the children through (See Appendix F) and delight in hearing Jennifer's story-telling of fairy tales (See Appendix G) and the like each day when we come in from outdoor play at the end of the morning, I recognize the exceptional developmental value these provide for the children. During outdoor playtime, I observe and listen for the sound-making of the children from both classes since children in Carolyn and Colleen's classes are outside each day at the same time as children in Susan and Jennifer's class, playing for at least an hour and often more. In the spring, I take walks through a nearby-wooded area four times with Colleen, Carolyn, an intern-teacher, and their class. I also visit their class when one of my

committee members visits Susan and Jennifer's class. During the visit of another committee member, I observe the fourth grade Washington Waldorf School class.

Writing notes. At the beginning of the school year in an evening gathering of Children's Garden parents and teachers from both classes, I am introduced to parents and present my study plan to them. At the end of questions and comments, a parent who is also a faculty member unexpectedly expresses concern about recording the children's voices. Over the following few days, resolution is reached among the faculty. No recording is to be done in the classroom the person's child is in and recording in the other classroom is allowed four days a week, not on the day the faculty member interacts with the children. I read of Campbell's (1998) experience with recording in the report of her research in *Songs in their heads: Music and its meaning in children's lives*. Finding much overlay of sound, she determined that recording was not useful to her. My recordings in the comparable classroom in Acorn Hill, with both a larger number of children and mixed ages, had had complete overlay. Recording is not critical to conveying my phenomenon though it adds an element of considerable interest. The notation invites kinds of analysis and comparison that are not part of a phenomenological study. The purpose of my phenomenological study is to illuminate the lived experience of spontaneously making music. After due consideration, I choose not to record as I had originally planned. Instead, I write observation notes, filling twenty-three 3 1/2 X 5 1/2 – inch side-spiral notebooks of 400-pages each over the course of the year. Inside the classroom, I sit in a rocking chair with the small notebook on my lap, discreetly covered by a light pink decorated scarf, a gift from an exchange student our family hosted some years ago. Outside, I carry my notebook with me and write notes as I stand or move about on the

playground. In the summer following my classroom experience, I transfer hand-written notes to a computer file that is 250-pages in length, and transfer sound-shape drawings to four sheets of newsprint 17 X 25 inches in size. Chapters Five and Six are constructed with selections from these described spontaneous musical expressions.

Being Named

In the beginning of the year in the Children's Garden, I sit comfortably in a rocking chair listening attentively for the spontaneous music-making in play, discreetly writing notes, and explaining to one curious child and then another that I am doing my work. Before many weeks pass, children begin coming to me to have a coat buttoned or a shoe tied. After some time, I am invited to assist the teachers with small tasks, like mending a silk cloth and assisting children make short cranberry strands for their candle-gardens. As the year progresses, I help prepare the snack on occasion, assist with details of getting ready for festivals, fold colored cloths, and the like. Children begin calling me "Teacher." On candle-dipping day, I assist with one of the dipping places. At Advent time, I help Colleen and Carolyn lay out the greenery for the festival maze. At Christmastime I take home cookie dough Susan prepares and bake, and bake, and bake. Soooo many little stars and moon shapes! One of the children names me "The Listener Lady" – and I am pleased. In the spring, children set their chairs beside mine and do their knitting. After a birthday celebration, children at the table where I am sitting begin counting the different colors of popsicles of varied fruit flavors the mother brought to the class. In among many voices, the child beside me calls out, "Grandma has a yellow one!" No one seems to notice but me. Again, I am pleased to be named. After my study is ended, I continue going to the Children's Garden from time to time as a substitute

teacher. Then, I become an assistant teacher, working with Carolyn in a two-day parent-child class begun in the Children's Garden. Becoming part of the Waldorf school community is for me like a homecoming.

Conversing With Others

In an effort to better understand the sense of beingness that pervades the Waldorf educational community, late in the spring I talk with a number of persons who are involved in Waldorf education in varying ways, recording the conversations. These persons include Nancy Foster, who, since coming to Acorn Hill in 1973, has become a teaching-model, a teacher of teachers, and a primary voice within Waldorf early childhood education in the United States and within the international community. In leaving the classroom after many years at the end of Spring 2006, she will continue her work, focusing on teacher-mentoring. Washington Waldorf School secretary Anne Finucane, a student of anthroposophy, served the Washington Waldorf School for thirty years before retiring in 2005. Other conversants include Cynthia Bennett, the Collegium Chair and a school administrator; Blanca Schustermann, who is parent of a child in the class I observe and also involved in Waldorf parent and teacher education; Taisto Soloma and Peter Nash, former students who are now Washington Waldorf School faculty; and parents of five children in the class I observe. I have many informal conversations with the four Children's Garden teachers: Susan Nash and Jennifer Saloma, Carolyn Friedman and Colleen Taliaferro; and with Sheila Johns, a parent whose children have and will graduate from the Washington Waldorf School, and who is very active in the Waldorf/Steiner music and music therapy programs, both on a local level and internationally.

Late in the spring 2004, at the end of my year-long study, I present a program of selected examples of spontaneous music-making to parents of the children of each of the classes. In early June, at the end of the school year, I read selections from Chapter Five to the Children's Garden faculty and other interested persons. In late 2006, I am to present my work to parents of children in my pre-study and my study, Washington Waldorf School faculty members, and the larger Washington Waldorf School community.

Come with me now to Chapter Four. There we will listen to the spontaneous music-making of children in the Acorn Hill Waldorf Kindergarten & Nursery, soundings of my pre-study.

CHAPTER FOUR:

SOUNDS OF WILL-ING: MOVING WITH MUSIC-IN-THE-MAKING

Beginnings Within a Beginning: A Pre-Study

> Acquiring a vocabulary is the young child's first need. This is a vocabulary . . . of sounds and shapes – the treasure-trove of acoustical phenomena that can be a hoard of bright playthings, lived-with and loved; made malleable, and adaptable to the creative impulses of the spirit. (Pond, 1981c, pp. 2-3)

"Let's start at the very beginning!" sings Maria in *The Sound of Music* (Rodgers and Hammerstein, 1959). "A very good place to start." And there, I, too, begin – not at the *very* beginning of childhood, with infants or even with toddlers whose musical sound-making I *have* listened to many times; I begin at the beginning of formal education, listening to preschoolers, children who are three years old and more, in a doctoral pre-study. A pre-study experience is letting me experience intense listening to my phenomenon expressed by children *within a group*. Being in a preschool classroom where active children are moving about, engaging in various kinds of play, singing all-together and not with each other, is both familiar to me – I have been in a preschool before, as a teacher – and unfamiliar – I am coming into the classroom as a researcher searching for the presence of my phenomenon. I am learning to listen to a community of music-makers who sometimes may make musical sound-shapes seemingly all at the same time! "OOOooo"s of the train that is leaving the station might be sounded just when the baby cries and the dog barks and someone is singing to be singing and someone else is chanting about where they are. These are "times without a clock" (Bachelard, 1969, p. 130). The children are witnessing "the being touched by the glory of living . . . , a life always in harmony with the possibilities of new beginnings" (p. 124). The children are naturally, spontaneously making musical sound-shapes.

As a musician, I am attuned to listening, as called for by my phenomenon. Listening within a classroom invites circling-listening, a roaming-listening that moves throughout the room hearing selected sounds and listening to them directly amongst other sounds. My intent is *not* "in fancy, to 'embroider'" the children's singing and other sound-shaping in my intense listening, like Mozart may have done (Ihde, 1976, p. 135). Nor do I expect the sounds in the room to be sooooooooo loud that "*I can't* hear *myself think!*" (p. 34). How marvelous the ear is! With my ears I can draw in a sound and, at the same time, dampen other sounds. Listening to my phenomenon in a classroom calls for "bending" the ear, no doubt, stretching my ears, so to speak, to enable my hearing in this listening- work.

In one class then another then another, I am circling-listening, roaming-hearing throughout the room, gathering sounds for a "topology of Being" (Casey, 1991, p. xx), a laying-out of the lived experience of preschool children spontaneously making music in play. Unlike Maria in *The Sound of Music*, the children have no specific attachment to an ordered "Do – re – mi," though a child may sing such a stepping-up set of tones naturally, spontaneously, without conscious intent. The children shaping their own sounds are not imitating the singing of an adult in order to learn to sing, like the children are said to be imitating Maria, though it is certain that they will imitate Teacher and one another, too, in singing-to-be-singing. The children are actively engaging in play of their own, choosing *will*-fully to sound their own "treasure-trove of acoustical phenomena" (Pond, 1981c, p. 2). The children's creative spirits are active, indeed, they are *will*-ing to develop unique vocabularies with "bright playthings, lived-with and loved" (pp. 2-3). New beginnings are assured. "Action always signifies a new beginning" (Greene, 1995, p. 197). Come

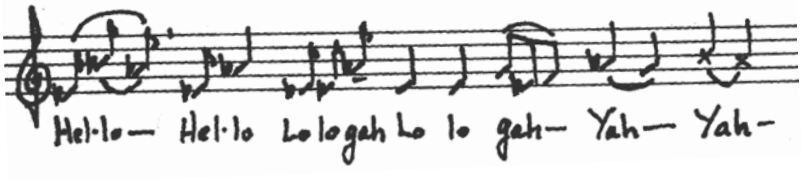
listen with me now to expressions of the creative spirits of children who *will* to move about and play with sound inside the preschool and on the playground, making new musical beginnings within my beginning, a pre-study of the spontaneous music-making of preschool children in play.

Singing Being-in-the-World

I wake in the morning early
And always, the very first thing,
I poke out my head and I sit up in bed
And I sing and I sing and I sing! (Fyleman, 1986, p. 3)

"Good morning." "Hello." "Good morning!" Joshua makes his way across the room. *Seven times in a row* Joshua sings "Hello!" – two syllables and two-plus sounds: a straight sound and a wiggly one.

Joshua's first sound is the take-off place and the other is a set of landing tones that wiggles and bounces back like a ball on a spring going "boi-oing!" Seven persons neither line up to receive each of Joshua's decorated "Hello!"s nor stand by as he greets them one by one in passing. Joshua is meeting the world with a "tremendous trust and confidence" that is his *will* (van Dam, 2004, p. 101), singing "Hello!" to be singing "Hello!"



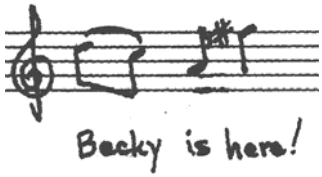
Oh!YAAAAAAH!

After making a decorative line of same-patterned "Hello"s, Joshua heads into a stream of sound headed by "Hello"s and an opposite: no matches at all! Only the low tone that serves as a take-off place stays put. Each time, the starting tone is the same.

Each set of landing tones, however, is different. Joshua first sings the tone a fifth away. The musical fifth is first! This sturdy, oft-encountered interval between two musical tones has mathematically a "beautiful proportion of 2:3" just as we experience "a breathing mood in the body itself of 2:3" (Glöckler, 2004, p. 77). The voice steps quickly down onto the fourth; then, touching the base-tone in a new "Hello!", it returns to the tone it just came from. These are not at all ordinary, utilitarian "Hello!"s. After making two no-sound-wiggling "Hello!"s, Joshua plays with the "lo"-sound only, keeping the "lo" in "Hello" and adding "gah" while layering the singing-tones with the pats of his running feet. This is two-tone timbre – musical polyphony at the start. Quickly, though, he leaves the guttural-stopped "Gah" for a widely-opening, rhyming "Yah!" that he repeats with a bit-of-a-stretch. A quick "Oh!" grounds the greatly-stretched sound made parallel to his jump-off into a body-leap. "Oh! YAAAAAH!" he shouts. Energized playing with sound combines with body movement. Indeed, "The young child is a being of movement" (Foster, 1999, p. 4)! Large dynamics and a large move go together. Joshua *wills* to form sound, to give it shape. Starting with the singing of a small "Hello!"-with-a-wiggle, he ends with a loudly yelled straight sound and a giant body leap, all carried through the air.

Three crescendo-ing "Yeah!"s ring out accompanied by the sound of more running feet. An excited voice calls loudly:

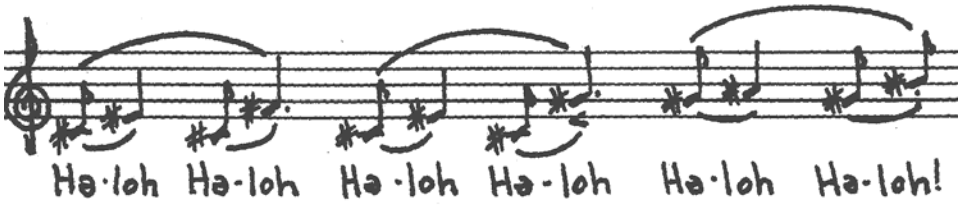
Yeah! YEAH! YEAAH!



How welcome Becky surely does feel! Both increasing dynamics of the "Yeah!"s and a

leap to a high-pitched "here" convey delight her *presence* brings. It is difficult even to imagine such "Yeah!"s de-crescendo-ing. Making-get-softer is not happening here. The high tone is like a reach for the stars. Up and out and further up goes the sound, ever louder. In triple "Yeah!"s and a naming, the inherent wisdom of the human being is summoning up images of relation, networks of concern, enabling human beings to "create and recreate" themselves (Greene, 1995, p. 197). This is a celebration of community (Arendt, 1959), loud and clear!

Changing Colors



"Hello!" sang Joshua with the everyday-syllable-sounds; "Hə – loh!" he sings now with a changed front to the sound-shape. Joshua wills to use a different play-color. He sings a "Hə" (as in huh) tone and jumps up (a third) with "loh!"; starts on the same tone and jumps up a little higher (a fourth), landing a bit heavier and waiting a bit longer. This is a set of play-sounds, a musical phrase constructed with two related parts that begin with the same tone. He begins again, repeating the first pair of tones then jumping even higher on the second pair in the set, to a fifth above the ground. This is pogo-stick music-making with chord tones! The pogo-stick jumper makes it to the next level. The first tone in the next pair is the tone he had *just* landed on (the fifth). A landing-tone becomes a jumping-off place into tones that now are staying closer together. Might a child unconsciously respond to the amount of effort required to shape tones within a pitch range? Perhaps tones

in the last phrase *do* stay closer together because they are higher – or maybe they stay closer because Joshua makes them stay closer.

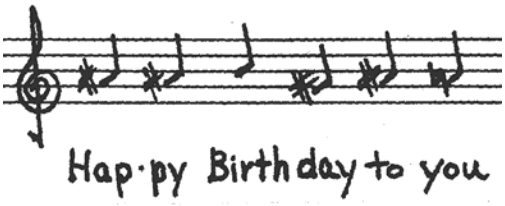
In playing with two sounds, "Hə" and "loh," relatives of "Hello," Joshua makes partners of two tones and with loudness and mere hints of silence at the end of two pairs, forms twelve tones into three two-part units. What cleverness there can be in playing with sound! The second "Hə – loh!" in each part is higher in pitch than the first, longer in duration and louder in dynamics. Joshua is, indeed, playing with sound, sound that is also a word used everyday by almost every-English-speaking-body. The deep musicality of children brings a readiness and ease in expressing "the musical element of speech, relishing its rhythms and rhymes and enjoying its patterns and word plays." This kind of "speech work deepens the child's relationship to language." This is grounding-work for "writing and reading" (Steiner, 1998, p. 119).

Joshua is, indeed, doing musical "speech work" and, from a musician's perspective, being firm about it. The interval of a fifth, the dominant sound in tonal-relationships in Western music, is the relationship of the every-time-bottom tones of the first four "Hə – loh!"s with the bottom tones of the two higher ones, as marked by the fourth "Hə – loh!" that is a pivot-point in Joshua's song. Joshua, however, uses without conscious intention the pair of tones that I recognize as a fifth. Joshua, in playing with sound, just naturally sings another "Hə – loh!"

A line of "lo" sounds marches through after Teacher says: "Mr. Bumbalo." "Mr. Bumbaho," says Emily. "Old Mr. Bumbalo-lo-lo-lo-lo" says Rachel, playing the game with "o" and repeating it to a fine finish. Sound-sensitive ready! (Burns, et al, 1999).

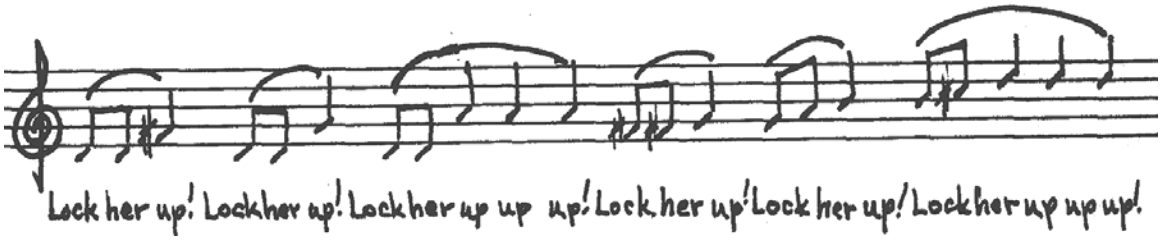
Teasing Tones

"Hello, Baby Rebecca!" David's voice is loud, sharp, and teasing. Sound-swords are sailing into nursery space where Megan and Kaja are contentedly playing. "Happy Birthday to you," sings Megan in her own way with a minor third and tones that sound within it.



This is a very-close-together melody, unlike the commonly-heard Happy Birthday with its big, bigger, and biggest jumps.

Michael comes by the nursery, too. He sees Lea there and begins a singing-game.



Lea chuckles heartily when Michael moves toward her while singing. Lea and Michael are playing a game that lasts as long as it takes Michael to sing a much-decorated, two-part scale. Michael is asking a question with sound itself. The fifth tone in the scale is holding the question mark, sounding as it sounds in three "up"s in a row. The sound of the second part is answering the question, ending on the home tone, eight tones above the starting tone, sounding finished, indeed. This is a same-tone-three-times unified octave finish. How grounded a child can be!

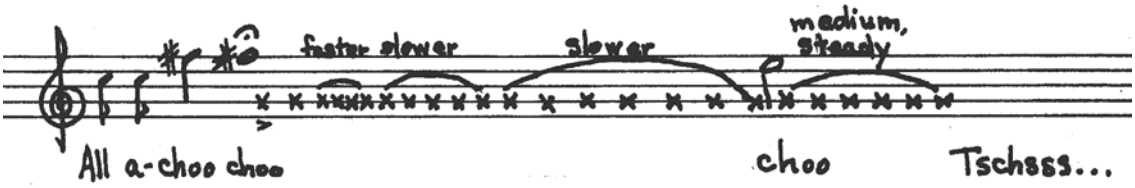
What lets Michael fit words and tones into a musically balanced song with two phrases, eight pulses each, all the while playing a teasing game with Lea? Such spontaneity! The child surely experiences an "improvisational will. One does not know in

advance *what* one will improvise, and yet it is not accidental, not directionless or meaningless" (Kühlewind, 1983, p. 154). This improvisation that arises out of complete concentration in the situation, or in the moment, "completely exemplifies what teaching is" (Foster, personal communication, 30 April 2004). This is a child's play.

Ensemble Drumming

> The linguistic gesture . . . delineates its own meaning . . . . Words, vowels and phonemes are so many ways of 'singing' the world . . . Their function is to represent things not, as the naïve onomatopoeic theory had it, by reason of an objective resemblance, but because they extract, and literally express, their emotional essence. (Merleau-Ponty, 1962, pp. 186-187)

A set of seven beats and another of five peek out of play sounds. Adam is drumming.



"All a Choo choooooo!" calls Adam. It is as if he were going to call out "All aboard!" Instead of giving the conductor's boarding signal, however, he is singing the "Choo" of the train. The jump-up he sings (augmented fourth) is one adult singers sometimes must practice to be able to sing. Adam jumps the pair with ease and, while holding onto the high tone, begins drumming again. A strong drumbeat in the beginning needs its own space. Then, after the second beat, Adam drums faster then slower, then even slower and a bit uneven. Finally, steadiness arrives along with another "Choo" on top of it. "Tschssssss." The train is stopping now.

In drumming, Adam is giving voice to an object that is mute and cannot reveal its own voice. The surface of a drum "must be given a voice" (Ihde, 1976, p. 67). Adam is giving a *thing* the sound of its voice. In striking the drum, his hand and the face of the

drum are singing a duet, and at the same time, creating an indiscernible-to-him echo within the drum while opening up through drumming a sense of distance as well as surface. "The space of sound is 'in' its timefulness," says Ihde (1976, p. 68). The length of time that Adam fills space in the classroom with drumming sounds and echoes is marked with his own voice making "Choo"s at the beginning and sounding a "Tschsssss" at the end, like a train-ride between stations, where people get on, rumble along, then get off.

Stomp, stomping. Daniel is drumming with his feet. He keeps himself steady with his hands, holding onto the sides of the wooden crate. Intently, he watches his very busy feet inside the crate. He *feels* them making sounds: stomp (with one foot) . . . stomp stomp (with both feet, quickly, one at a time) . . . . . STOMP! *Two feet at the same time!* A duet of *very loud* sound-colors. What might it be like to feel your feet making two-feet's-worth of sound? What *fun* it would be to be playing, making with your feet, from the inside of a wooden box, a sound-shape that ends Oh! Soooooooo LOUD! Such FUN!

> Nature, so our reasoning mind tells us, could just as easily have given her children all those useful functions of discharging superabundant energy, of relaxing after exertion, of training for the demands of life, of compensating for unfulfilled longing, etc., in the form of purely mechanical exercises and reactions. But no, she gave us play, with its tension, its mirth, and its fun . . . Now this . . . the *fun* of playing, resists all analysis, all logical interpretation. As a concept, it cannot be reduced to any other mental category . . . it is precisely this fun-element that characterizes the essence of play. (Huizinga, 1955, pp. 1, 3)

Drumming duets, whether with the hands or the feet, is both exercise for the body and "the sheer exercise of freedom over necessity" (Vandenberg, 2004, p. 56): that is, play. Imagine the joy of making so much sound. This play-full drumming is neither required nor silenced. Greene says, "Nothing can be more important than

finding the source of learning, not in extrinsic demand, but in human freedom" (p. 132)

<u>"Bum-bum"-ing</u>. Bodies wiggle and bump and squirm, settling themselves. "Bum . . . . . Bum . . . . .

. .

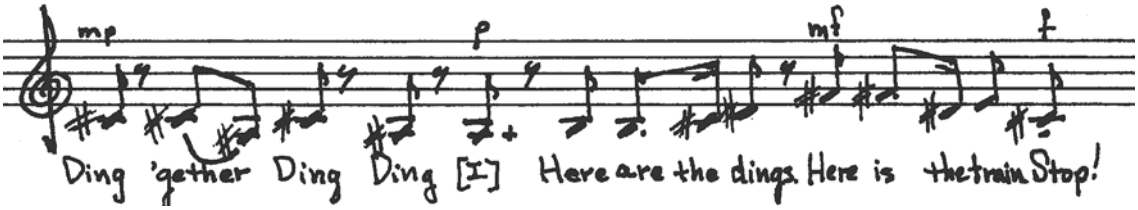
. .

Bum Bum Bum Bum." The others join John immediately, making imitation-that-becomes-unison, the fundamental looooooong-short-short looooooong-short-short rhythm pattern. Five boys crouch to enter the quickly-formed teepee – a collection of long tree branches bound together with a finger-crocheted belt near the top, opposite ends spread on the floor, the center wrapped with a lengthy swath of deep-rose fabric. Now, with their voices they create a rhythmic pulse that does not waver. The sounds are steady, the same every time, solid. These all-together chantings give sound to the rhythm of this being-bodily-in-sound, imitation that is increasing each boy's bodily sense of belonging-with-others. They are becoming "one single, elemental, communicative flesh" (Levin, 1985, p. 240). The sounds flowing out of the teepee and over the room in an unchallenged rhythm reflect a "natural interdependency" (p. 240) among the boys. How different it surely feels to chant the same sounds at the same time as others close by, rather than alone. Strength shows itself in the increased dynamics. Supported by the group effort, energies soar. Experiencing this "unity of the senses" with others at hand (Merleau-Ponty, 1962, pp. 234-235) is a sensual "experiencing of the world of the other" (Gambardella, 2004, p. 4), a hearing-one's-self-with-others, forming and repeating a rhythmic unit carried in language. This spontaneous music-making in play is an experience of communal self-education. In gestures, sights, and sounds communicated by the boys' bodies in the place they prepare

then gather, they link themselves with the ways of wisdom of other times and other cultures.

Chugging "Choo"s

Dana, finding his place among the bunched up stumps-that-are-a-train, begins singing with quiet assurance that grows.



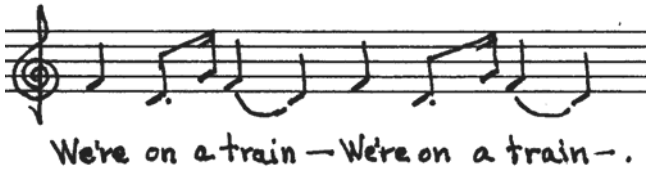
Dana's "I" is an uncertain in-the-cracks sound between very-close-together tones. "Music lives in discontinuity, in the spaces or intervals between the notes" whatever the size; "There is something living between the notes" (Glöckler, 2004, p. 77). Certainty grows, however: "Here is the train" brings a lower-in-tone, resounding "Stop!" The train that was moving, is not.

Julie: "The speaker thing says it's fifteen o'clock already. That's when the train comes."
Marco: "This train goes to Mexico." He fills the air with the sound of a high long "choooo." "The train stopped at the station, broked," he tells Teacher, called to the train by its breaking.
Teacher: "Right now Lisa's the engineer. You can be the fire box man."
Marco: "I can be a conductor!" he declares in a very loud voice.
Teacher: "That would be *good*!" says Teacher softly, knowing that hearing a gently-speaking adult voice is important for the child at this moment (Foster, 2005). "O.k. This is the tinder box so don't get in that. That's very hot. Have a good trip! Bye bye!"

The train chugs on its way, a train-wreck averted by Teacher's gentle re-directing of a *will*-be conductor.

James: "It's a station! This is the station and a train, right?"
Gretchen: "This *is* the station."

Gretchen is speaking quickly in a high-pitched voice. Immediately she repeats the statement lower in pitch, with a definitive sound. Then, slightly slower, she says, "This is the station." Happy passengers, delightedly aware of "the where of the place they are in" (Casey, 1993, p. 280), begin chanting.



Though seemingly sitting on stumps in a classroom, the children, immersed in play, *are* on the train. Pure, very high-pitched tones pierce the air.

Dana: "Choo choo choo . . ."
Carol: "It's a train! Come on! Let's get in the cars!"
James: "What's that?"
Daryl: "The dining car. Those are seats. And you know what that is?"
Dana: "This is a table. This is a round table, so I need to order."
Fredrick: "What this is?"
Marco: "A really, really, fire burner. A fire burners and we sit on and you burn the fire."

This learning-to-speak language marches forward, led by an imagination eager to experience tinder-boxes. Learning a second language, even as a preschooler, takes listening-and-word-forming energy. The potential singing of language is, instead, a "sounding" (Ihde, 1976, p. 142).

Dana: "Now it's really hot!"
Marco: "No, don't burn you. . . . Don't touch this."
James: "I'm not. I'm just makin' sure."
Fredrick: "What they gonna do?"
Daryl: "Those are dining seats, on the streamliner train, and beds for sleeping."
Marco: "Where's the doors are?"
Daryl: "Well, well – You need to push a button in there so doors can open, on this speed kind of train, like a Amtrax. The button is right here and also a shovel. So let's take a shovel. Get that shovel. . . . Twhoo a twhoo a twhoo . . ." Soft digging sounds attest to hard-working shovels.

Dana: "I'm gonna dig for dirt."
Daryl: "The steam engine, it's a old, old, old, old (pause) train."

"Choo choo choo . . . " streams forth in a medium pitch on a straight tone that has an edge. This "choo" is almost like a yell. The voice of another child sends forth a "Choo chooo chooo choooooooo" higher in pitch, carried on a pure tone that is much more like a singing sound. "Wave good-bye!" calls Collie as the train pulls out of the station.

"Play fulfills the role that thinking plays for adults" (Foster, 2005, p. 43). The texture of today's play is interlocked with a common train theme and made bumpy with varied ideas, sound-shapes, and learning-a-language. Imaginative train-play that children so enjoy lets the "feelings and ideas" of the playing preschoolers "coexist in harmonious confusion" (Segal, 2004, p. 45).

A sequenced pattern of rising steps-in-sound gently enters the train play from across the room where a circle-game of "London Bridge" is on-going.

Dana: "Choo choo tsss tsss tsss tsss Choo chooooo tsss tssss tsss tssss . . . I gonna open the door. Here's the station. Choo choo tss tsss tsss choo choo tssss tsss tsss tsss tssst tsss choo choo tssss tsss tsss tssss choo choo tssss tssss tsss choo chooo."

Nachmanovitch (1990) affirms that "In free improvisation we play the sounds and silences and as we play them they disappear forever" (p. 108), as does the child's long, long line of train sounds.

Lars: "We're gonna make a other kind of train."
Teacher: "Oh, my knitting fell. I'd better get it out of the train."
Marco: **"**We'll make another train, right? Choo chooo tsss tsss tsss RING RING ring-ring-ring. Let's make a new train!"
John: "Make a new train track."
Lars: "That's how we make a new one, right?"
James: "Like this one, and we'll make it be a metro, right? A metro."
Lars: "No, don't make it into a metro, a new track."
James: "We make it be a metro track, so metros can go by us."
Lars: "Don't step on those tra-acks."

Marco: "Look! The train is coming this way!"

A long "Whooaaooaooaoaa . . ." sounds, ending with a very wiggly "Watch out!"

Marco: "It was only the metro. Right?"
James: "Bah … buh … bah …" (a minor third)

James sings, announcing the metro door opening. Moving a tone from top down and back up again links play with real metro rides the children have taken. Casey (1987/2000) suggests that in this kind of imitating, an original, remembered experience insists on being rescued; it has run its course. The metro-door opening "Bah buh bah"-sound heard by the child on another day "is brought back, fished up, so to speak, from a reservoir in which, with countless other objects, it lay buried and lost from view" (James, as cited in Casey, 1987/2000, p. 50). A suddenly re-membered sound experienced elsewhere is useful and called to the fore by a child when the preschool-play metro door opens. The "choo choo . . ." sounds of a train with a fire box alongside the "Bah buh bah" of the metro in a preschool classroom the same morning is like the experience of the country mouse and the city mouse. Life is made larger through the coming together.

Hearing Cannonballs

"Nooooo!" says Matt with a nasal, elongated sound-shape that moves down like a straight playground slide. Then in a louder, not-nasal voice filled with gentle consternation, he states, "I just told you, 'No.'" The pure "no"-tone is quick, up-swinging, then descends on a sharp curve, getting softer as it comes to the end. Teacher, highly-skilled in the ability to watch all four corners of the room at the same time, is now close by. "Would you like a horse, too? You can say, 'Becky, may I have a horse?'"

Curtis: "We're making . . ." He pauses.
Teacher: "A fire?"
Curtis: "We are making one that is growing, . . . even through the cracks

has (pause) to come out."

Teacher: "The birds and animals don't like to be in the fire. It's too hot for them. They can be on the outside and look at it best. . . . They can see it. . . . Not *in* it but next to it."

Curtis: "Good."

Teacher: "Let me know when you light the fire so I can come and warm my hands. Tell me when it's all ready."

Curtis: "O.k."

Teacher hums, continuing her handwork. Curtis gets several cloths from the shelf.

Teacher: "One at a time. They'll be used up so fast. Which colors do you want for your fire?"

Curtis: "Red . . . three reds."

Teacher: "Three reds?"

Curtis: "Yeow. No. Four reds. Four reds."

Teacher: "This is a fire, right? You have such a big fire. Is it warm yet? Can I warm my hands?"

Curtis: "Yes."

Kneeling, Teacher warms her hands by the fire, rubbing them together. Children nearby notice and join Curtis. Tim picks up one of the large stones from the basket on the stump.

Tim: "A fire ball!"

David: "No, cannonbombs!"

Ben: "We need to put cannonbombs in, right?"

Marco: "Yes, cannonbomb."

David: "No, cannon*bombs!*"

Tim: "A cannonbomb makes 'em hotter, right?"

David: "I'm putting cannonbombs in."

Tim: "Cannonbombs makes the fire hotter, right?"

Curtis: "That's even the part of the fire, right?"

David: "Bring me all the cannonbombs back here. Better watch out!"

Teacher: "Could one of these be my potato? I want to bake a potato in the fire. Can I tuck it in here?"

Curtis: "O.k.," he responds softly.

Teacher: "Oh, that's a perfect place to bury it."

Tim is not so sure about that. He speaks in a warning voice.

Tim: "Those are cannonbombs."

Teacher: "No, this one's a potato."

Tim: "But the oven's gonna make it be hotter. The bombs gonna make it,

the bombs makes it hot."
Teacher: "Really, really hot?"
Tim: "Yep!"

Teacher looks just beyond the fire to a stump-centered construction where the cannonball children have been playing.

Teacher: "What's this? Is this the platform?"
Ben: "That's part of the fire department."
Teacher: "It goes in the middle?"
Terry: "The fire comes out."
Ben: "The fire comes out on the tracks."

John, who has been watching from afar, joins the group. "I want to help. I want to *help!*" he says again, raising the volume of "help" considerably. "Can I help?"

Teacher: "We're just warming our hands by their fire. Here, would you like to warm your hands, too? We're baking a potato inside, but it's not cooked yet, is it? You think it's cooked yet?"
Curtis: "It *is*."
Teacher: "All right." She begins searching for the potato. "Wait. Where was it? Can you reach it?"
John: "Yeh."
Teacher: "It's hot, so be careful. . . . Thank you. Oh, another one. O.k. Let's put those over here. . . . You want a bite? O.k. . . . This is a potato. It's all baked. There's a bite *for you* (singing tones). A bite for you (tonal sequence, a second lower). You ate it up? Would you like a bit? Would *you* like a bit? Mmmmm It's delicious! Katie, would you like a little? Would *you* like this?" she says to Erin. "It's *just right!*"

Humanity's greatest riddle is said to be itself. The sciences, both natural and spiritual, endeavor to solve the riddle, one through understanding natural laws governing our outer being, and the other, focusing on the essence and inherent purpose for Being. Steiner (1998) underscores that each human being is a riddle, even to themselves. Teacher encounters a riddle on the day of cannonballs in the nursery. "Temperament, that fundamental coloring of the human personality," (p. 55) has made itself present through varied voices in the nuts and bolts of a preschool day. Within Waldorf education, the

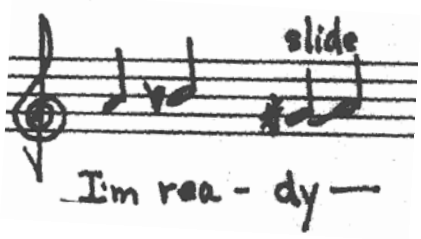
teacher, who has studied the individual temperaments (choleric, sanguine, phlegmatic, and melancholic) is, thus supported in being "able to guide and direct them as they develop in the child" (Steiner, 1998, p. 61). With neither negative encounter nor confrontation, Teacher honors a "No" and offers her own, identifying a new source for satisfaction. A child both selects the color and the number of cloths for the intended play-purpose, letting cloths also be available for others in play. A child places animals in nature-play where they can watch the fire rather than be roasted in it. Other children playing with large smooth stones let go of a hurtful-cannonbomb-idea and eat baked potatoes with friends. Creating "pictures" of counted cloths of a chosen color becoming fire, of animals being safely placed, of potato-baking and -eating accompanied by exclamations of "Mmmmm It's delicious!" and "It's *just right!*" – are experiences that provide images for children to hold within, long after this school day is done. Teacher applies knowledge that bears practical fruit, "encompass[ing] reality in its entirety," body, soul, and spirit (p. 61).

Singing Ready-ness

Four times, with a row of tones that starts off in a straight line in rhythm he could step to and move right out onto the playground, Benjamin declares his ready-ness. The duple rhythm is strong and sure-footed. The tones stay in a row until the last "ready" drops down a bunch that we call a fourth, and then a little bit, one more step. The sound that moves from a high tone to a low below (a fifth) is firmly settled when the row of

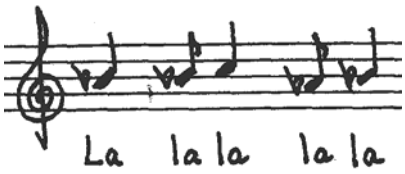
"I'm ready"s ends. In his class at Acorn Hill, Benjamin is one of the children who is already ready. He tells everyone he is ready – then says it three more times. What might be the purpose of seemingly redundant "I'm ready"s? All the children are getting ready at the moment. Each child is concerned with self-readiness – not Benjamin-readiness – their own. Teacher neither requires nor even requests that students call out "I'm ready!" when they are, in fact, ready. *Everyone* is getting them*selves* ready. The breathing-in of indoor-being seeks its Other: breathing-out in outdoor play. Benjamin is singing "I'm ready"s to be singing "I'm ready"s. He is playing, playing with sound.

Soon Benjamin sings "I'm ready" again, this time more slowly.



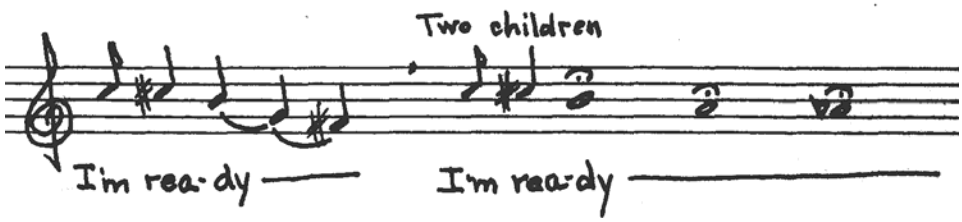
"I'm ready"-tones are going up and down and up again, staying close together. The next to last tone slides up to the one at the end that is the same as the beginning tone. These are *not* move-the-body tones, tones to walk right on outside with. These are waiting and wondering tones. Benjamin leaves a place-tone and moves a bit higher; skips down; and *slides* home again – and other children copy him. I wonder what lets the sound-shape of one "I'm ready" be done and another become a play-sound for others. Benjamin's first "I'm ready" settles in on a final tone that's lower (a fifth) than the first tone. The second "I'm ready" is a home-body: it stays close to its beginning and is not gone long before it returns to its beginning place – and the children imitate him. Might the children embrace sound that leaves home and returns, like they leave home and eagerly return home after

school? This sound calls to be heard again, like the sound children another day imitate when Sarah sings a "La"-song.



Sarah's la's are flowing in pairs. Looong-short looong-short looong sounds are skipping rather than matching walking feet. Benjamin's "I'm ready" tone is not only walking in steady sounds; it is sliding. Perhaps it is the sliding that calls the other children. Making sliding sounds with their voices is like letting their bodies go down the hill on a sled. This singing-together sound is a layering of the different colors of each voice, a spontaneously created plane of sound, like the "new" sound-structure twentieth-century composers created, using swaths of sound, long lines of different sounds snuggling close together and staying steady, just being there together for a long time (Fleming, 1986). Rhythm and melody have to stand aside and wait for the plane of sound to clear. Then, individual tones can be themselves, points or portions of sound in tidy packages arranged in varying distances from each other for a chosen range of time-lengths.

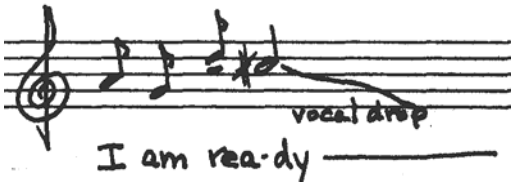
Unison soundings. "I'm ready" sings out again when the spontaneous plane of sound settles. Benjamin sings the same tones again, just a little slower. Then, Gina, who is standing nearby, sings her own "I'm ready."



I wonder whether Gina was waiting for Benjamin to finish, whether she sings Benjamin's pattern with the other children. She most certainly hears Benjamin's "I'm ready." She

imitates his words and, though she begins her singing with the same up-a-little-bit gesture, beginning with a higher tone, her very, very long tones come smoothly down, down, down. Gina sings her song again and Elizabeth sings with her. They hold each coming-down tone a looooong time and the pitch slowly, slooowly goes lower, loower, to the end. What a long *long* breathing-out this was! The girls are a unison-ensemble, a pair of persons singing the very same thing at the same time, at times a difficult thing for choristers to do. What is it like for two persons to *spontaneously* sing the same tone-pattern in unison, without a conductor to start them off? Singing in unison calls for listening, focused listening. Precise pitch-matching is an unconscious, very present listening practiced by Gina and Elizabeth in the preschool.

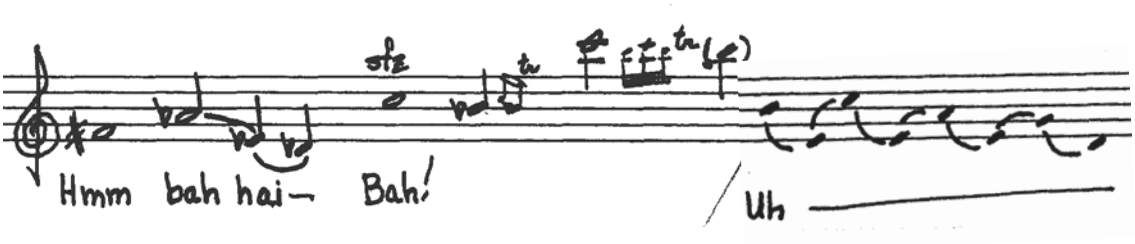
Tail-soundings. Benjamin sings yet again, this time with a particular difference.



The "I" and "am" tones are no longer sounding-out together. Rather than sing the "I'm" contraction, Benjamin gives each word its own sounding-time. He begins with a tone that was in the middle of Gina's long tones, just a bit higher than the ending tone. Might he unconsciously be raising a pitch he senses as flatted, made lower in waiting at the end? Going down a bit and jumping up with a punch that settles very close by is like a leaning down that is a getting ready to jump up to reach the cookie jar on a high shelf. The movement–pattern is a going-down that energizes the going-up, sending the hand a bit beyond the desired-cookie landing place. Going beyond-the-place lets landing happen in the purposed-place. Once he is at the settling spot, Benjamin indeed settles, sitting on a

tone that stays a long while then gradually drops, giving his sound-shape a tail – just like Gina and Elizabeth have done. This time, Benjamin is sharing someone else's idea. Gina copies his word-shape; he copies her tail-tone-shape, and other children as well imitate the tail. This is "musical discourse" as "collective improvisation" (Swanwick, 1999, pp. 37, 38), community sharing, for sure! Still, this is not a utilitarian sounding-out. No one is reporting their state of readiness to go outside. *All* the children are playing with sound, imitating, with precision, another sliding down a tail of sound.

What might it be like to shape tails-of-sound, tails-that-are-tails rather than tails at the end of something else? Peter makes a tail-like sound that is simply long and wavy. Connie sings her tail quickly by sliding up and back down, sounding like an octave-line (eight consecutive patterned tones) in the outline-shape of a rowboat standing on end. Then she hums a long sound, skips up, and her song is done.



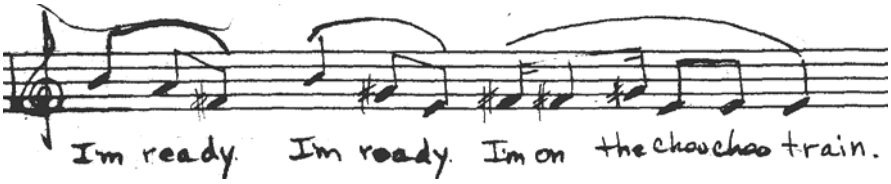
Kevin takes his time getting to his tail-like tone.

Singing plain long tones carries no surprise, like the next tone might surprise a person close by. Kevin sings a *really*-loud musical-"Boo!": a "Bah!" up high and immediately changes to soft-sound that stretches out into great loudness again, a *sforzando*, *sfz.* Kevin's sliding-down sound has moved much faster than Benjamin and Gina's tones slid to new places. His VERY loud "Bah!" is like the tip-end of a diving board, a jumping-off place. Instead of going down into water, though, Kevin sings up yet another octave and a little more, where the sound of his voice wiggles and crackles and turns into one trill and

then another, making two singing-tones wiggle *really* fast on a very, very high C and the tone just below it. Lily might have made a trill had her "Ah!" sound-stream that gets louder and higher until the sound-wiggles, not become a giggle! Kevin finally stops the tiny trilling sound and drops down an octave to continue singing another kind of wiggling, this time with edges of the sound far apart, like ocean waves. A circular-sounding tone-line is flowing between touch-point tones. Kevin is weaving sound on a framework, sliding up and down, up and down, changing size each time. The singing-sound-waving is like color-painting-waving at a canvas with a rather large brush. Benjamin's friends are still holding onto their tail-tone when Benjamin begins repeating his own pattern. A unison "I am ready!" fills the room. Some children keep repeating the sound. The color of their voices both overlaps and sometimes lets the timbre of one voice be heard alone.

Beginning with one child singing a quartet of "I'm ready"s in walking tones, communal sound-making emerges in a spontaneously-formed collage. The initial "I'm ready" is like a declarative statement, a topic sentence for the composition that follows. An extended series of "I'm ready"s spontaneously appears in tones that fulfill all the pitch possibilities: moving up, moving down, staying the same. Tones are both rhythmically ordered and free-flowing. Timbres unique to each child both blend and sound-out in contrast. A wide and ever-changing range of dynamics companions silence that is there always and peeking out in the smallest of places. The skill of listening is very present and ably exercised. This is playing with sound, making music, forming community. This is the phenomenon of preschool children spontaneously making music, expressing life in musical sound-shapes.

Thumbs-Up Soundings

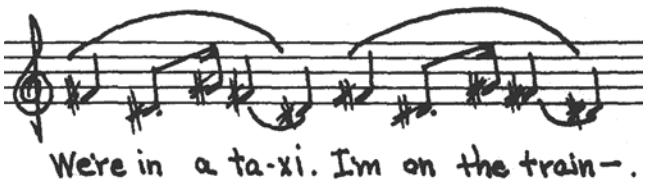


Terry is not only ready, he is ready *and* already in place. In a pictorial description of Terry's melody-making, the Queen (B) of E-Land (E-major tonality) stands tall and sings her tone. The Squire whose job it is to bring color into the kingdom, sings his presence (sounding an A). The Lady in Waiting, standing three steps away, sings a completing sound (F#). Thus, the "Queen of the Cadence" (a B-7 chord) briefly reigns. The Queen sings again her tone (B) and, as the Queen wishes, the Knight of Modes, standing next to the Garden Gate, sings the major mode-tone (G-sharp). Hearing this, the King sounds the Royal E. The Royal Castle Chord of the Land of E (an E major chord) has been sounded well, celebrating the Queen's presence at The Royal Castle E. The Lady in Waiting sings her tone, first with shortness then with length. She turns to the Knight of Modes, who with great aplumb, quickly sounds his tone, lifting high the castle banner. Regally, the King sounds the Royal-E . . . again . . . and yet again . . . . . .

"Yes!" Andy calls out with a thumb up, knees suddenly doubled, feet off the floor. He is pleased. The son in a Japanese folk tale returns from deep within the forest with water-again-become-saki. This is great news! Joy is real to the woodsman, to the son, and to Andy, a child who exuberantly responds to the many-times-told tale. After listening intently to the long story, the pure round tone of affirmation simply jumps out in a spontaneous exclamation of delight resonating with the well-imaged happening. The narrative resonates within the child, in a "ring of truth" (Blanchard, 1985, p.125). These enlivening, nourishing stories "are an end in themselves, in their beauty and lasting

wonder, in their moral force, and in the fact that they contain the ripened wisdom of the human race" (Gardner, 1996, p. 79). Being fully engaged in the telling of a story involves the teacher's whole human force and commands the child's full attention (Gardner, 1996), as happens today with Andy.

"**Ruff"-ing.**



Brian chants a "We" about being in a taxi and, without skipping a beat, Billy, with the same sound-form, affirms for himself and only himself, that he is on the train. This useful chant form carries a "Taxi" or a "train" with ease. Each child is in his own being-at-play and the same sound-shape is useful to each of them for the giving of different messages. Billy is not imitating the sound-shape Brian made. This chant form is always there, wherever one is, waiting for words to be hung on it. A Pillsbury nursery school child over sixty years ago chanted "You can't catch me" with both the same sound-shape and the same tones (Moorhead & Pond, 1942, p. 52). Many children in many places use this form, as has been so for a long, long time. This chant-form is a many-generations sound-vehicle.

"Who wants to come on my shi .

. ip?" Captain Larson holds onto a red finger- crocheted rope that is tied around a high stump. Later, he asks classmates nearby, "You wanta be on my bo. . . oat?" Unconsciously the Captain raises the vocalized pitch of the tone at the end of this question. Boat passengers, comfortably

seated on their stump-seats, listen to the Captain: "We're going to New York City. . . . Don't talk 'cause the ship is starting!" – and it *is.* Loud buzzing motor-like sounds affirm the fact. The passengers in the boat will soon leave port. The Captain moves over. "You drive it. Fast! Ok?" "Yes!" A fist shoots up into the air. The boat is on its way, fast . . . and soon back again into port. Larson is still inside the boat – "Ruff ruff ruff . . ." – "Captain" no more. This "dramatic play" (Segal, 2004, p. 39), like much play boys engage in, is "fast-paced, exciting, and packed with danger" (p. 44) – and suddenly changed, benefiting "every facet" of the boys' "development" (p. 40).

A quiet sounding. Renaldo giggles ever so quietly. After waiting expectantly as teacher softly recites "This little piggy went to market. This little piggy stayed home. This little piggy . . . ," a tickle is moving up his arm, over his shoulder, behind his ear. What is it like for the young child who waits to sit nestled in a lap, then follows a familiar story-line, knowing a tickle is coming at the end? Wisdom within an embodied gesture embraces the "embodiment of meaning" (Levin, 1985, p. 214) that transpires between a practitioner of the art of education and "the wonderfully, and indeed essentially pro-creative role of the human body in the process of understanding" (p. 215). Thinking is not only a mind activity. Merleau-Ponty (1985) says human beings think, also, with capacities for both doing and being present in the hands. Teacher's hand-movements are thoughtful gestures nurturing the bodily-felt-sense of the child in relationship with the rhythm and tones of a nursery rhyme. Such gestures impact the young child's learning of concepts, the "corporeal schemata of com-prehension" (p. 126). "Nursery rhyme knowledge" (Adams, 1994) and reading (when-the-time-is-right) go together (p. 80). In "What Calls for Thinking," Heidegger (1968/1993) points to the

richness of the "craft of the hand" (p. 380) in the many varied activities of the hand, including the gestures that run through language, all of them "rooted in thinking" (p. 381). The seen and unseen hands of others touching, moving, guiding, challenging, and protecting us continually reinforce our near-indistinguishable in-born desire and capacity to learn (Wilson, 1998). Continuously, the desire to learn is reshaped by the interaction between the brain and hands, extending learning "as we fashion our own personal laboratory for making things" (p. 295). Indeed, "Our skillful hands are a most precious gift" (Merleau-Ponty, 1985, p. 125).

Singing Gestures

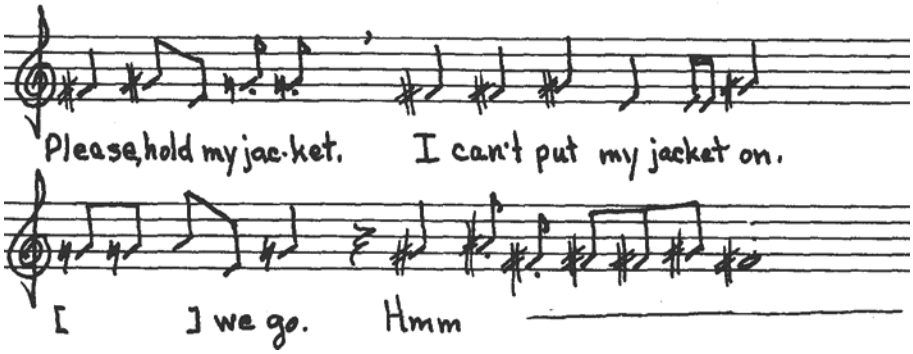
Singing a *big* jump up (a 7-th) in "I don't have a jacket on" is an affirmation of jacketlessness. The big jump is like a sound putting Derrick's jacket faaaar away!

Dana immediately claims the same with his own melody with tones that stay much closer by. His "jacket"-sound is all-but-finished when a "We" blends with his "on." Derrick can not wait to sing again! Like my student Mark, who tells me that one night he was so happy, he just had to sit up in bed and make a song. Morning could not be waited for. Derrick can *not* wait until the light of silence appears and the singing sound his friend is making is gone. He sings the "We" with the highest tone sung in this music event. All the following tones hug this high sound, staying very close by, like a tone-group

exclamation. Indeed, on this spring day, the joy of being outside in warmer weather might be inspiring them to sing rather than speak about wearing jackets. A report on the status of jacket-wearing does not generally conjure up melody-making; yet, Derrick and Dana create an interrelated three-part musical form with everyday, news-breaking words. The melodies are musical gestures. Two generally-higher phrases float over a mid-center like wings of sound over the body of a soaring eagle or a fragile butterfly.

> The air is like a butterfly
> With frail blue wings.
> The happy earth looks at the sky
> And sings. (Kilmer, 1983, in *Random House Book of Poetry*, p. 42)

Holding-singing.

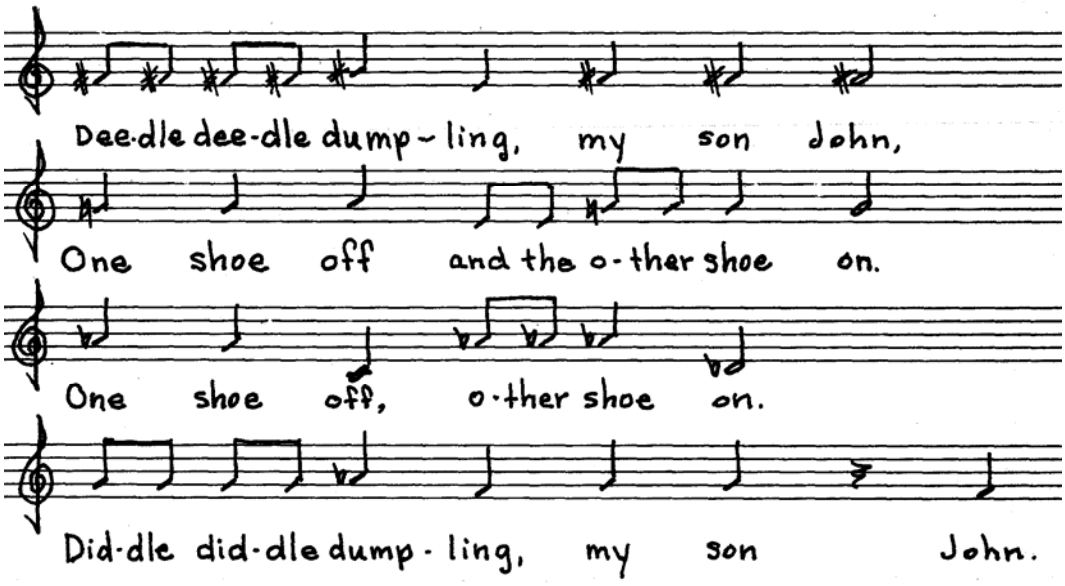


Timothy sings for help with his jacket, beginning with a please. How could someone not hold his jacket immediately? The jacket itself gets attention. The "ultimately silent horizon" (Ihde, 1976, p. 164) gives tiny hints that it is hiding there. The jacket's tones are short, leaving soundless holes between its meaning-soundings. Ever-so-quickly, one at a time, silences peek through like tiny silent wishings that this jacket would suddenly be off, away from Timothy's touch. The next time Timothy sings jacket, the sounds are scrunched up so tightly that there is no time or place for silence to get in. Then tones are just enough lower in pitch to bring a suggestion that Timothy is feeling a bit of sadness in not being able to get his jacket off. Perhaps his spirit droops. Language itself

begins to fade away. After a silence that stands straightforwardly there (a quarter rest), Timothy begins humming another phrase.

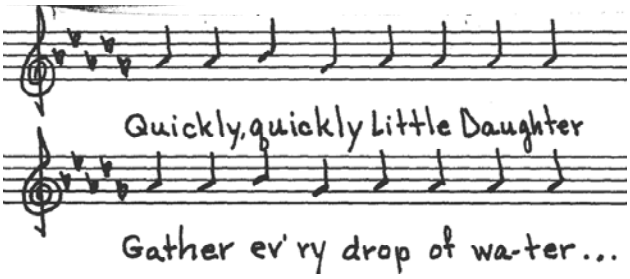
What takes away colorful language-sounds that could be hanging on tones, letting a same-sound-humming flow? The humming takes itself to a tone just like the first one that carried Timothy's "Please," and he sings that tone for a long, long time. His jacket is still on. Timothy asks for help and singing settles in. Clearly, Timothy is not being rushed to jacket-removal. Timothy changes sound-textures like artists change textures in paintings or designers vary fabrics on furniture. Texture changes create interest with variety, as Timothy is doing in his music-making. Texture change does not remove jackets, alas.

Echoing singing. Very soon, Timothy is singing again, starting on the pitch he held humming for so long. The tune he is singing this time hints of one someone else



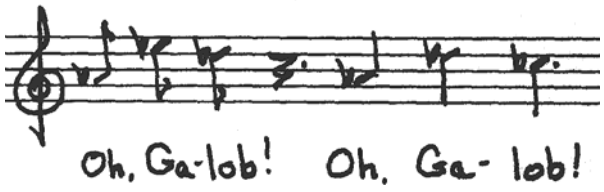
made up, though it is his own variation. The tones are staying close together, like a jacket stays close to one's body when it is on. Timothy is weaving his own "Deedle"-melody in with tones sung at the end of the "Deedle deedle dumpling" song at circle time, the

ending-melody that is the same tune Teacher sings when Little Daughter needs to gather water during the puppet show story:



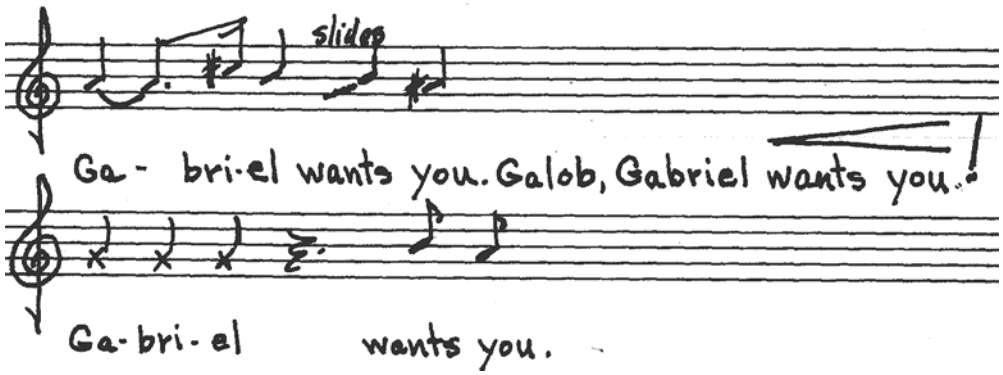
In listening to the recording of Timothy singing his Deedle-melody, I discover that Teacher's voice, in fact, is echoing within Timothy. He sings a song heard earlier, like two-year-old Maria made a "Cock-a-doodle-doo!" one day – just like the one her big brother made earlier. A rather long while later Maria remembers and out comes "Cock-a-doodle-doo!" Maria is repeating the sound her big brother made. Not long before Timothy sings "Deedle, deedle, dumpling, my son John," Teacher is singing the same melody outside, where he is still playing. This is a singing-circle! The same melody is here and there and here again. Teacher sings to be singing, then Timothy sings to be singing, and Teacher's melody comes to the fore. How children do listen! A child is like a sack of flour, absorbing-without-questioning the impressions of others' words and actions. The impression stays, "not because the child is curious, but because you yourself are really one with the child" (Steiner, 1995, pp. 13-14). Timothy, in his being-self, a "natural, though unconscious musician" (Steiner, 1998, pp. 129), is impressed by Teacher's being-self. Without intention, Timothy follows her model, making his own variation, shaping sound in his own way. What opens us to an-other's way of being human? Steiner (1995) affirms, "It is what you *are* that matters" (p. 18).

Throwing Tone



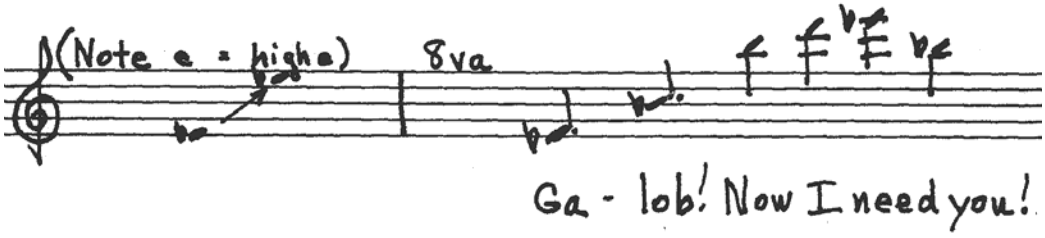
"Oh, Galob!" calls Ellie. Galob has gone across the playground to dig with Alex, away from where Gabriel and Ellie are playing near the swings. "Oh, Galob!" calls Ellie again, a bit more slowly. Galob does not respond. "Gabe!" calls Ellie louder. "GaaaAAAb!" She calls again shaping the "ā"s in the name with a curve that moves up and back down to the "b." Two more "Gabe"s follow with very long "ā"s. Clearly, Ellie is frustrated. She calls again with a scratchy, guttural "ā"-sound. Twice she calls him loudly with his full name: "Galob! Galob!" like mothers sometimes do when a response is really expected NOW. Still, Galob does not respond.

In speaking, Ellie is unable to achieve her goal. Calling louder does not work; a stretched "GaaAAAB!" does not work; sound-curves and extended straight-as-an-arrow name-sounds bring no results; using his full name like his mother might does not work. Music is said to soothe a savage beast. So Ellie sings. Still, her singing does not bring this brother back. With a stong, loud voice Ellie calls in demanding tones, "Galob!



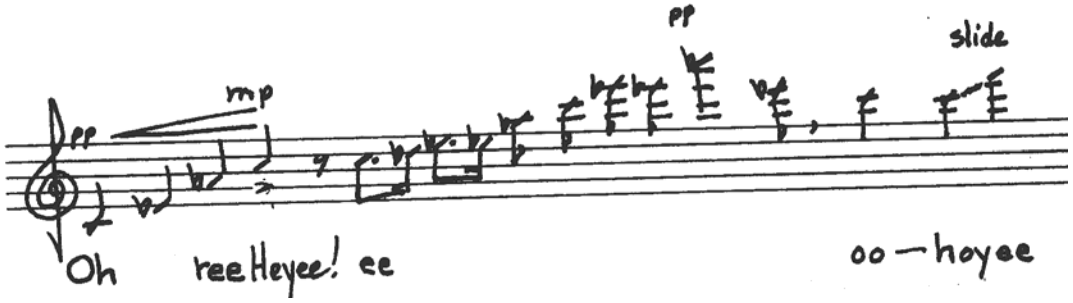
Gabriel *wants you*!" As if hesitant, she speaks "Ga – bri – el," pauses, then

throws her *self* in sound *at* Galob:



After varied and persistent effort to get a response from Galob, an inner urge makes clear Ellie's own need for a response from the Other. "Now *I need you!*" she sings with tones that fly far, far up, into the sky. Time and again, with intention and focused purpose, Ellie called and sang in various creative ways. She ends with an extraordinary musical line of sound, throwing her *self* across the playground in pure tones of her singing-stratosphere, tones hurled at Galob.

<u>An Ordered Singing-Sphere</u>



Mia sings softly. "Oh ree heyee!" With an ever-so-brief rest, she begins again, on the tone she left, and continues, singing higher and higher and higher. She sings tones that are much higher than tones we usually sing, far higher than we hear others sing who are consciously singing a high melody. As a musician, I hear the tones of an arpeggiated A-flat major chord moving up, up, up into the sky. Mia sings a tone (A-flat) high, higher, and higher still, pauses, comes down a little ways and slides a pair of tones that is a relative of the tones she has been singing – an f-minor sound-frame – ending her song there. Mia is singing to be singing while in play outside on the playground, creating a

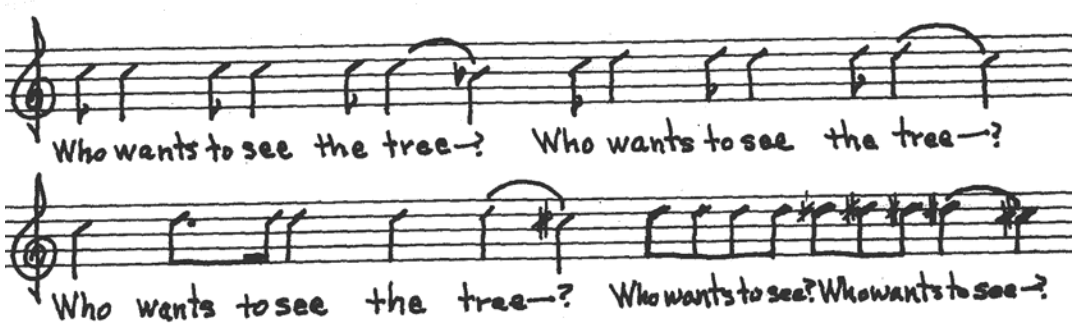
remarkable song. Mia is, without conscious intention, sings stratosphere-sound-relatives. What lets a child so small sing an arpeggiated A-flat major chord that covers a near-three-octave range, linking the ending tone to the relative f-minor?

Levin (1989) poetically describes the human being's initial hearing experience, the "*primordium*, the beginning" (*Webster's new world dictionary*, 1966, p. 1158), as "an event of almost inconceivable beauty: an ocean of sonorous energies, an immeasurable dimension of sounding-and-silences, a vast symphonic atmosphere" (Levin, 1989, p. 70). Might this ocean of sound that is our earthly beginning include the music of the spheres? Levin (1989) points to "an in-gathering organization of the auditory field" (p. 70) that emerges as the infant begins hearing. "Form-me!" echoes within the sound-waves. Suddenly, the body-ear responds and life expresses itself in a birth-wail. The child soon begins imitating sounds heard as well as creating seemingly new sounds, instinctively singing, intoning timbered rhythms and pitches with differing dynamics and durations (Tomatis, 2005). The child begins making music and speaking a language (Ihde, 1976), language that is "also melody . . . and sometimes a silent dance of the hands . . . a voice, a face, and the words between the lines" (Wilson, 1998, p. 307). I wonder at the infinite importance Steiner (1998) points to "in the harmony of human beings with the world" that is achieved through singing, thereby expressing "the momentous wisdom out of which the world is built" (p. 296). In a remarkable construction of sound, the young child, so near life's beginning, sings a mystery that we may wonder.

Nature Singing: The-Tree Sharing

> The Oak is called the king of trees,
> The Aspen quivers in the breeze,
> The Poplar grows up straight and tall.
> The Peach tree spreads along the wall,

The Sycamore gives pleasant shade,
The Willow droops in watery glade,
The Fir tree useful timber gives,
The Beech amid the forest lives. (Coleridge, 1983, p. 24)



Imagine what it might be like to find one tree on the school playground that you *really* like. The natural human impulse is to find someone to share this something with. Julia finds a tree, a particular tree on the playground, that she wants to share with someone. "Who wants to see the tree?" she chants with a row of rather high tones that stay the same until she gets to the most important word: tree. "Tree," the object of her sharing-interest, receives a two-tone sounding. Chanting two tones that work together bends the "tree-ee"-tones downward, like the branches of a tree bending in the wind. With no one responding, Julia sings her question again, beginning with the same tone as the first time, yet moving these tones-in-a-row a bit higher, and ending again with a two-tone bending "tree-ee"-sound that returns her to her starting tone. Still, no one else wants to see the tree.

Indeed, "The little child is a will being" (van Dam, 2004, p. 101). Julia is determined. She *will* find someone. Who will it be? This time "Who" is a longer sound and "wants" is also stretched, though not quite so much as "Who." Julia *wants* to share the tree with another person. The tones stay the same this time until the "tree-ee"-tones bend again, covering less distance this time. She sings tree-tones that are closer together,

moving only a half step. An insistence creeps in through the proximity of the sounds. No one responds, even so. With a final push, like a marathon runner, she is sprinting to the end of the run, she contracts her call and, with quick-moving tones doubles it, the second time moving up ever so slightly. She sings: "Who wants to see? Who wants to see-ee?" Though "tree"-itself is missing, "see" carries its weight and the gentle arch of a would-be-seen-tree bends still in the sound of the two longer tones that move downward at the very end. The tree gracefully gives way to "see"-ing.

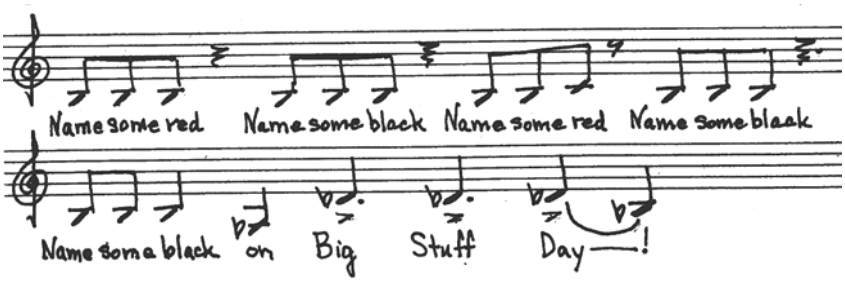
Julia's life-yearning for an-Other who will also delight in a particular tree emerges spontaneously in musical form not unlike that of composers well-known for a similar though conscious effort in the construction of a composition. In singing, Julia begins the first two phrases of her call for company in tree-delight with circling sounds, triple-rhythm units; then "the tree" stands solidly, planted firmly on duple ground. Julia constructs the third phrase with all solid duple elements, making it sturdier, emphasizing the wanting by extending the sound of "wants," letting the "to" jump quickly into "see—the—tree—ee—." This dotted-rhythm "wants-------to see-------" is a rhythmic unit associated at times with composer and pianist Robert Schumann. I make that rhythmic sound many times when I play his "*Kuriose Geschichte*," (Curious Story), one of the pieces in his *Opus 15*, a set of piano pieces called *Kinderszenen* (*Scenes from Childhood*). Schumann creates sound-stories like Julia, who is walking over the playground singing-searching for someone who will come see her tree.

Julia is repeating and compressing her sounded statement in tones that convey heightened desire to share with the Other something that is important to her. Ihde (1976) affirms that persons "concerned with the roots of reflection in human experience, must

eventually also listen to the *sounds as meaningful*" (Ihde, p. 4). The tones and rhythms and musical form Julia is innately shaping in singing spontaneously are, indeed, meaning-full sounds. One must grasp the meaning present in the things themselves – in the bending of sounds, in the pace of the movement, in the place of the pitch. The spontaneous music children make in play is meaningful; yet, others seem not yet to hear it. Julia and I are having the same kind of experience.

Big stuff. Thomas is naming something, I know not what. Some are red and some are black. He crosses the playground singing in a low near-monotone voice:

Five times in a row with a one-tone exception, Thomas sings the same three-tone sound-set, alternating red and black namings that are separated with silences, two that are the same size, like "the cell of an elephant or a whale is the same size as the cell of a mouse; there is no difference. There are just more of them" (Klocek, 2004, p. 15). There are no more rests of the same size. One more silence is a bit smaller, though, and the last one is a bit larger. Thomas sings with a methodical tone, unhurried. It is as if he sings the namings looking down at what is being named. Then, when he sings the longer "black on" tones, it is as if he stands erect and spreads his arms wide open, welcoming "Big Stuff Da-ay!"

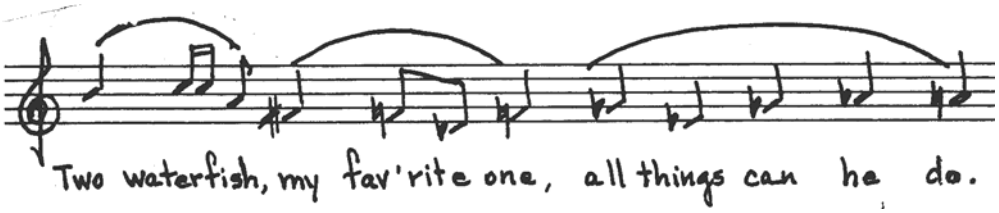


What might the "Big Stuff" be? I wonder. Whatever it is, Thomas wills to sing a low, sturdy, straightforward song in celebration. A song that could be a monotone chant is not that. Thomas is singing tones that name particular things one of two selected colors, red or black. He is singing their naming with purposefully-placed measured-tones-in-a-row.

"Name some red. Name some black. Name some red" and, on this "red," the tone-row moves up ever so slightly, then immediately down again. Thomas repeats the "Name some black"-pattern. Then the row begins its blossoming.

The next black does not give way to silence, that ever-present place-holder, as all the others have momentarily. "Black" leads to a bending over into a low tone in preparation for jumping up-and-out, into exclaiming "Big Stuff Da-ay!" "Big Stuff," whatever that means for Thomas, is clearly of great importance. He gives the most air, equal air, supported air to the Big Stuff on pitches that are higher and louder, thus stronger than his namings. Stretching "Da-ay" into two parts points to a time of considerable significance. Thomas sings a longest "Da-ay," ultimately, by linking two sounds together. The three-units of rhythm in "Big Stuff" are outlasted by two two-units in "Da-ay." I tap "beats," very short pulses, many times while listening to Thomas's song to determine this. This is not a metered song for rhythm band drumming. This is the song a child spontaneously innately forms, a song free-flowing in meter, expressive in the subtleties of natural rhythm, expressing life in this child.

Waterfish.



Light and agile tones move about in Kathryn's song, like the creatures that are moving there. Moving creatures do not need tones that are heavy and sturdy and in a straight row like those Thomas sings. Kathryn is singing-tones that dart in and out like her fish in water. The number of creatures is as important as the kind of creatures she has.

She sings the "Two" with a long sound, a sound as long as the one she makes into three parts to sing the kind of fish she has. "Water" goes by in sprightly tones, though. What might be chasing the water-word so quickly away in a fish song? Kathryn happily sings that the fish she favors is the very best: "all things does he do." She is singing her fish's extraordinary ability in poetic language. The musical and poetic arts harmonize the human being, bringing us into relation with the harmony of the world (Steiner, 1998). Whereas, "in the sculptural and pictorial realm we look at beauty, and we live it; in the musical realm we ourselves become beauty" (Steiner, 1998, p. 297).

> All things bright and beautiful
> All creatures great and small,
> All things wise and wonderful,
> The Lord God made them all. (Alexander, 1983, p. 22)

> This little girl now sings
> Of waterfish, her two –
> "This fish, my fav'rite one,
> All things does he do." (Kierstead, 2006)

Kathryn is singing her own three-part song. With the highest tones in her song, she is pointing to her "two waterfish." Then, as if speaking somewhat discreetly, she sings with lower tones a statement acknowledging that she prefers one fish over the other. One in particular, after all, *is* very special and, she senses, rather unusual. Only one fish, well, "all things does he do." This she sings with a descending minor third. I wonder whether a major third might carry a certainty others could question. The descending sound seems less abashed than would a rising major third that thrusts itself up and forward, brazenly into a spotlight, so to speak. Might a young child have an unconscious inner sense of balance and propriety? Having expressed her sense of the extent of her favorite fish's abilities, Kathryn sings them with a degree of boldness that is bending a bit

at the top. Perhaps she is hedging ever so slightly in the timbre of the final A-natural and its half-step closeness to the preceding tone. The sound of three tones that take two full upward steps is a sound with certainty. The sound of three tones that take a full step and then only half of one says, "Wait a minute."

In singing the identity of her creatures, Kathryn is acknowledging her personal preference. In the singing, words of perfection come forth; melody tones, however, hold up a slight sound of caution. There is no doubt that the "fav'rite" waterfish is striving for perfection. Perfection is not something needed in being with children, says Foster (2005).

> The very idea of "perfection" can convey a sense of coldness, of rigidity, of fixedness. Striving, however, brings warmth and movement, which can encourage our children and provide a wonderful example of the essence of what it is to be a human being: the capacity to grow and change, to learn, to exert ourselves for the sake of others. Such honest, consistent striving is, I believe, one of the greatest gifts we can offer our children. (Foster, 2005, p. 91)

In three out-in-out sound-gestures, Kathryn's innate will to create form brings forth a nimble tune of two waterfish, one of them near perfection.

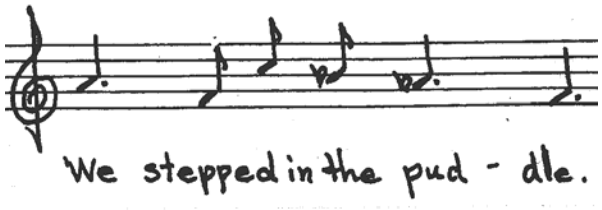
Puddle-stepping.

John had
Great Big
Waterproof
Boots on;
Jon had a
Great Big
Waterproof
Hat;
John had a
Great Big
Waterproof
Mackintosh—
And that
(Said John)
Is
That. (Milne, 1958, p. 10)

On a wet no-longer-raining morning, Jonathan, Leif, and James find a welcoming rain-puddle at the right front corner of the school building. Rain, rain *did* go away and left some here on this other day.

"Splish! Splash! Splish! Splash!" sings Jonathan alongside Leif and Connor, who are splashing, too. "Splash! Splash! Splash! Splash!" calls Jonathan. Four times in a row he calls "Splash!" The "Splishes!" are gone! I wonder what might let "Splash!" be all on its own now. Perhaps *making* splashes gives the "Splash!"-sound staying-power. The boys hear the sound made by their feet hitting the water surface and then the sidewalk. They see myriad water-shapes fly up, out, and down again all around and on them all. They feel the wetness of rain and consequent coldness. Jonathan, Leif, and Connor decide to splash-and-say-"Splash!" altogether, in unison. "Splash!" "SPLASH!" and another "SSPLAAAASH!" What fun it is to intentionally make so much water splash all at once while making sounds that match the splashing. Loud, LOUDER, and LOUDER grow all the sounds. "Come, please," calls teacher, softly. What lets a teacher patiently call three preschool boys away from much wetness on the playground? Teacher is "keep[ing herself] in hand" (Steiner, 1995, p. 54), knowing that "studying the physical effects of wind, clouds, rain, and sun" is being given a foundation (Gardner, 1996, p. 99). Splashing in the rain-puddle is "making knowledge a complete human experience" (p. 99). This is learning-wholeness. These puddle-splashers are living an experience in "the

way of knowledge" that lets children be "intimate participants in life" (p. 99). The "phenomena of universal nature" whispers to them deep within and they respond with splashings. Indeed, they are filled with a rousing zest for life imparted by Mother Nature herself!

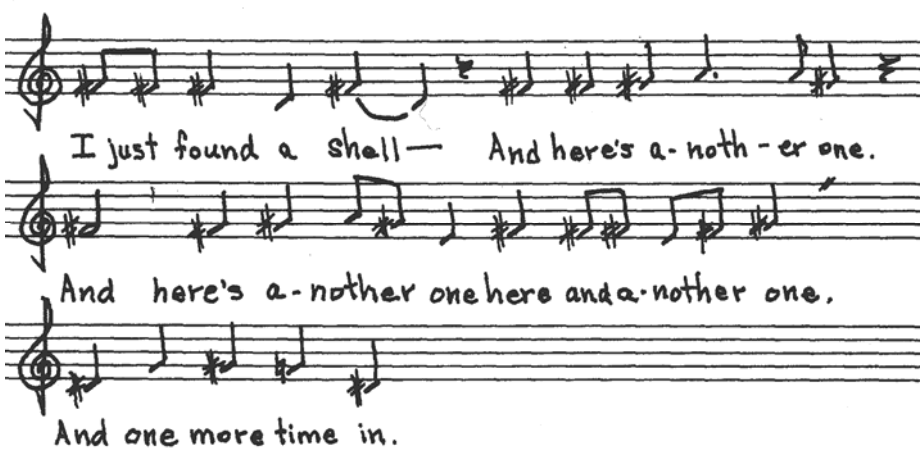


"We stepped in the puddle," sings Jonathan in round, flowing sounds of contentment. He lifts his foot up high in front of his bright yellow Macintosh, and his boot falls off. "Oh! My gosh! My sock is wet!" he exclaims in surprise. "My sock is wet!" "My sock is wet, too!" echo James and Leif. The boys *will*ed to get wet; now they *will* to leave the wetness. Such self-educating of their will now brings them freedom-to-be in the years to come (Gambardella, 2004). Jonathan, Leif, and James contentedly follow Teacher into the school. This is a happy childhood, indeed!

Shells finding.

> To love sound; to collect sounds as children gather colored pebbles on the beach, as true poets delight to collect words; to form those sounds into "sound-shapes," and to take pleasure in perceiving with increasingly objective wonder the abstract structure of the forms that come to life – these . . . are the native predilections of early childhood, and therefore to be apprehended sensitively, to be nurtured lovingly, above all to be protected. (Pond, [1978d], p. 5)

"I just found a shell," sings Emi, stating it in a chant-like form that gives way to the freedom of meandering tones flowing in a line, unhurried. Shells, one by one, are calling her. What is it about a shell that might call to a child,



"Pick *me* up, please"? Is it the color that contrasts with dirt? Might it be the size of the shell or the shape or the naturalness itself? Might this experience be reminding her of summer playtimes on the beach? Is it the unexpectedness of finding a shell on a school-ground far distant from a seashore, that calls her? Emi brings no expectations into her playing. She is playing in the Now, as children do. Like children in Mary Cassatt's (1999) *Children on the Shore* (p. 268), Emi is content. Even the commanding hold of the typically-rigid chant form that is hinted at in her announcement, cannot capture her. Emi is singing a song. She is singing a talking-with-herself, singing herself in tones that spread on the wind into the World. Emi is singing to be singing, telling-to-be-telling a story of her own experience, as it happens.

Emi's singing-tones tell of another shell found and then others as well, a collection of shells staying close together. These are shells Emi is contentedly picking up. What skill is present in very small fingers that are picking up shells! The whole hand and arm are extended as the body bends down, reaching toward a small lightly-colored shape that catches Emi's eye. The fingers stretch forward, not in straight, stiff stayings, but in roundedness that is already preparing to pick up a tiny something. Emi uses a pinching

movement in grasping the small, thin forms of each shell. How flexibly the hands turn one way then another as Emi looks carefully at each shell. Her fingers work together in brushing off any sand or dirt that is on it. She holds it up in front of her self, then up towards the sunlight to better examine it. Her hands do whatever necessary to enable her to handle the shells in ways she wants.

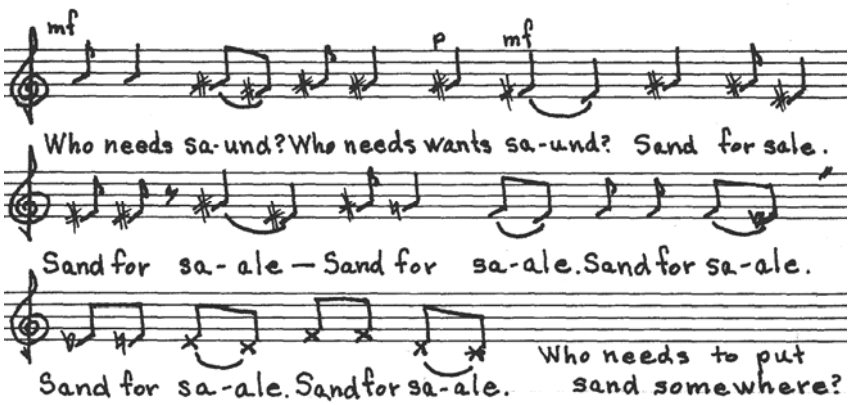
Picking up a shell is not limited to persons with big, big muscles, like someone who pushes a boat up onto the beach. A very small girl can readily lift several near-weightless shells at the same time. Holding several shells at a time in the palm of her cupped hands would be easy. Today she is simply searching for shells to put into her basket. Without giving any conscious thought as to what her fingers are doing, they are working together to pick up and release each shell. With her hand speaking to her brain as surely as her brain is speaking to her hand, "self-generated movement" grounds Emi's intuitive thinking and her will to collect shells one by one, bringing her Self into being (Wilson, 1998, p. 291).

In Emi's song, when one shell lies close to another and is easily found, the singing moves right along. Finding the second shell brings out a melody that rises, moving away from the lower tones sung when the first shell is found. Might it be the excitement of finding another treasure that lifts the tones? Finding the next shells close together brings out a longer phrase that, generally, is slightly lower. Finding-several-shells-quickly spreads the excitement over a larger segment of experience, diluting the intensity relative to the first shell-citing. Shell-collecting settles in as the innate will to create form continues matching the soundings with the collecting.

"And one more time in," Emi sings, shaping these tones as if to hold sound in. The time-distance between the long phrase and the ending brings a change. Emi sings a phrase-like musical coda: a snippet of melody noticeably different in character from the earlier phrases. She attaches it to the end of her shell-centered singing, like attaching a tail on a kite. The musical "tail" definitely belongs to the song; yet it is like itself only. I wonder whether a shell falls out of the basket and gets put into it again? Beginning with a pair of tones that skip up, she then sings a tone a small step higher and comes right back down, retracing her steps, ending where she began, like the spelling of her friend Hannah's name. Forward or backward, the name is the same, as is Emi's musical phrase at the end of her song. The sound-shape is like a cover place over the basket. The shell is in the basket to stay, held securely by a sound-blanket on the basket. The innate will to create form covers a no-more-to-fall shell.

> Play on the seashore
> And gather up shells,
> Kneel in the damp sands,
> Digging wells.
> Run on the rocks
> Where the seaweed slips,
> Watch the waves
> And the beautiful ships. (Miller, 1986, p. 30)

Sand for someone. Sand-to-give-away in play is readily available on the playground. Erica wonders: Who might be needing some of it?



Wandering around the playground among playmates, she inquires. Singing tones carry Erica's first inquiry into a possible need of sand. Then, with tones that are *almost* the same, almost a sequence (the same pattern beginning on a different tone), she subtly extends her call, softly chanting "needs" that is overtaken by "wants." Erica seems to sense a difference in needing and wanting. To *need* reflects "a lack of something useful, required" (*Webster's new world dictionary*, 1966, p. 981), like the need to cultivate gratitude in the young child by providing beauty and order in the child's environment; by reflecting respect and reverence for the Earth and the gifts it gives us, thereby awakening the child's love for the world and for other human beings, engendering "a love for work and for the activities that give meaning to life" (Steiner, 1998, p. 53).

To *want* is "to feel the need of" something (*Webster's new world dictionary*, 1966, p. 1644). Feelings come and go; they can change with the wind. Feeling the need of sand is a temporary emotional happening that may or may not be experienced at playtime when Erica has sand for a person who needs it. A child *might* want some and Erica has some – now for sale. The sand is not for giving away; it is now for sale. Interestingly, tones that shift through needs to wantings become a bit lower. Does the human being intuitively sense a relationship between high and lower soundings that reflect seriousness in need and passing desire in wanting? How deep might be the meaning of this "*word*" – of need or of want – that is "*in the wind*" (Ihde, 1976, p. 3)?

Erica is now selling her sand. Attention initially directed to persons is re-directed to the product. Profit-seeking trickles down, into the being of a child. Eventually, the singing dies away and the speaking voice continues with soundings that are lower and lower. Falling hope takes away the singing tones. With a final effort, Erica simply asks:

"Who needs to put sand somewhere?" circling back to her original sand-needing call. How strong the chant form is, pulling a one-syllable word into two distinct sounds.

"Word lies in the midst of silence," says Ihde (1976), even though the beginning of the human being "is in the midst of word" (p. 186). With her voice, Erica is searching for the responding voice of an-other. Her call is inviting the words of another, hoping for a face to face exchange in language that fulfills her longing to provide something for an-other and her *will* to offer it, while fulfilling an-other's need to have something and a *will* to receive it. A supply-and-demand possibility exists and Erica's voice is key to the promise of exchange. Yet, she is experiencing a hiddenness of voices. Voices are silent and, in the silence, she has no face to face meetings that give way to conversation. No "presence of the other as face carries both the significance of pregnant silence and of a call to speech and listening" (p. 182). Erica sings then chants then speaks her call, finally letting go of her expectations. The child's voice is silent. The gift of nature stays in the bucket.

What is it like for the child-unheard who is born with natural musical creativeness and eager to share this gift with the world? The human spirit does not soar without a song. Joseph Chilton Pearce (2002) inspires hope for a new understanding of the child:

> Looking up at the starry sky, poet Walt Whitman asked:
>
> > *When we become the enfolders of those orbs,*
> > *And the pleasures and knowledge of everything in them,*
> > *Shall we be satisfied then?*
> > *And my spirit answered No, we but level that lift*
> > *To pass and continue beyond.*
>
> "The ability to rise and go beyond' is the definition of *transcendence.* (Pearce, 2002, p. 1)

Imagine all children living in a benevolent society – knowing only unconditional love – playing, joyful, free of any judgment, like the children of the Senoi and Yequana peoples who perhaps no longer dwell in the Malay jungle. Everyone in the community lived "with a level of awareness beyond our comprehension; with a quality of being, a quiet steady joy, unknown to us; and with capacities of mind we can't grasp" (Pearce, 2002, p. 256). Only kindness and nurturing actions were modeled, ever. I read between the lines, certain that the children and adults as well, made music spontaneously in play.

"SO SO SO . . ."

"We are SO SO SO SO SO SO SO SO SO so lucky!" says Wendell in a forte voice. The "So"s stand like the guards dressed in bright red and very high hats at Buckingham Palace. They are sentinels with significant space between them, letting each "SO" stand out and stand firmly, on its own. This is not a robotic row of hollow sounds. The line is given life by nuances in tone and dynamics that minimally, yet meaningfully affect the shaping of each sound. Like well-planted steps, the "SO"s march across the time-horizon and drop gently into the ending "so lucky." I wonder what brings out of a child so many "SO"s! I hear them, then I listen to my recording of them and I count them, and I listen to the recording again and I count them again!

Wendell conveys clearly that he is experiencing lucky-ness. To be lucky is to experience a "*happy* encounter" (*Webster's new world dictionar*y, 1966, p. 871). Forthrightly acknowledging being so lucky, the status Wendell and Sean seem to share, is understandable. This is meaningful underscoring of a sense of certain good fortune and a true appreciation of it. Oh, that all children could be nine-grand-SOs lucky! A child expressing self as being so many SOs lucky is not speaking out of reason. Gadamer

(1960/1999) says, “What gives the human will its direction is not the abstract universality of reason but the concrete universality represented by the community of a group, a people, a nation, or the whole human race” (p. 21). The sense of being lucky that Wendell expresses is derived from being part of a community that enriches the experience of his being, affirming the understanding that “developing this communal sense is of decisive importance for living” (p. 21). Wendell and Sean are nurtured by community and, in return, are nurturing community. Intuitively, they are recognizing with many “SO”s the Good that surrounds them in life within their community. Sounding nine “SO”s is, indeed, a celebration. Wendell, Sean, their playmates, and the persons who nurture and companion them are, indeed, lucky.

The Sound of Music

With so much spontaneous music-making of preschool children ringing still in our ears, there is no doubt that the children spontaneously make music in play. Indeed, they create musical form with an innate will. Children in this pre-study are musically shaping “Hə – loh!”s and trilling to the stars, singing “I’m ready!”- collages and drumming-in-ensemble. They sing about clothing and pets of perfection, throw tones across the playground and imitate Teacher’s tune. What wonder fills these musical days! The children spontaneously create an extended musical suite, singing-the-world in songs simple and complex; in chants that are the same yet changed by text, in singing tones that growl and beckon, march and meander. In these musical makings children “extract, and literally express, their emotional essence” (Merleay-Ponty, 1962, p. 187). Making music brings smiles to happy faces, and “gaiety of gesture [that] have in them the rhythm of action, the mode of being in the world which are joy itself” (p. 186).

In this pre-study, hermeneutic phenomenological research indeed lets delighted "Yeah! YEAH! YEAAH!"s shine through and "choo choo"-chanting be heard.

"Like crystal, like metal and many other substances, [a child *is*] a sonorous being" (Merleau-Ponty, 1973, p. 155). "It is the ears, and not the eyes" (p. 275) capturing the musical *wills* of makers. It is the ears that are gathering us "into the possibility of a new beginning" (p. 274) in this chapter. Creative, expressive, structured sounds *are* expressions of *being* in the preschool child, there to be discovered in our listening to the children who are innate makers of form in sound.

This has been, indeed, "A very good place to start" (Rodgers and Hammerstein, 1959). My ears are now even more keenly attuned to the spontaneous music-making of young children in play. Like children, lions, tigers, bears and other creatures as well are playing on land, in the air, and in the waters all over the earth, and they "have not waited for human beings to teach them their playing" (Huizinga, 1955, p. 1). Nor have the children waited to be taught their playing or their singing that is integral to it. Contentedly, they move about, will-ing sound-waves to imprint their *being*-in-the-world, and the wind happily carries their musical-soundings here, there, everywhere. Accompanied within by echoes of the wonder-full soundings that fill the pre-study world of children-in-play, come with me into Chapter Five. Again, let us listen, listen, listen!

CHAPTER FIVE:

"BEING" MUSIC-MAKERS IN PRESCHOOL

Sound-Shaping Voices Making Musical Form: Preschoolers *Being*

> The air which is breathed is not neutral or lifeless, for it has its life in *sound* and *voice*. Its sound ranges from the barely or not-at-all noticed background of our own breathing to the noises of the world and the singing of word and song among humans. (Ihde, 1976, p. 3)

Many mornings in a row, during my doctoral study, I listen to the spontaneous music-making of preschool children in play. One day I hear the "Old MacDonald" song inside myself. The words change: "With a 'Wheee!' here and a 'Wheee!' there. Here a 'Wheee!' There a 'Wheee!' Everywhere a 'Wheee!' 'Wheee!' . . ." What is a "Wheee"? I think of "Wheee" as a word I can say and write. Yet, I cannot find it in a dictionary. Is "Wheee!" a word? Ihde (1976) says, "Existentially there is already 'word' in the sounding wind which brings things, others, and the gods to me" (p. 118). The "Wheee!"s I hear on the "auditory terrain . . . are not 'mere' sounds or 'abstract' sounds but are significant sounds" (p. 117) made by the *voices* of children. A "Wheee!"-making is definitely useful sound-production in the child's lifeworld, the world of the child's lived experiences. "Wheee!" comes right out in preschool as Jonathan jumps off the largest stump after Teacher moves the small stumps to give him jump-room (KN, 4 November 2003). Cloth capes sail behind Daniel, Emit, and Lendel as they run through the room. "Wheee!" calls Daniel a bit later from the large canopy area where he stands, arms outstretched, lifting the cloth up and out, doing for himself what the air did for him a bit earlier (KN, 22 January 2004).

What is it like when a "Wheee!" comes out? The "body suddenly lends itself to some new gesture" (Merleau-Ponty, 1962, p. 183). Released sound-with-meaning sails into the air, a long arching gesture of delight. The child seems not to care whether anyone notices. "Wheee!"s are not attention-seekers. The sounds just happen in play. "Watch me!" calls Emit, who *does* ask for attention. He wants friends to see his farm animal jump over the barn; "Wheee!" comes out, integral to the action. Up and over the barn goes Emit's animal. Up and over in the air go his hand and arm. Up and over goes the sound of his "Wheee!" that is soon followed by a "Whooo!"-sound made by Thomas. His animal jumps off the barn roof, through the air, and onto the floor (KN, 3 October 2003). "Wheee!"- and "Whooo!"-sounds seem to serve a similar purpose. What is that purpose? Colorful sound-shapes are, indeed, integral to fantasy play that is the child's work (Paley, 2004).

In the preschool, the actions of children choosing small wooden farm-animal models out of a large basket and putting them in place on the floor tells any onlookers, including friends wanting to play: "I'm being a farmer." Imagining themselves as farmers, the children move their bodies among their herds, grasping and perceiving animal-objects in their own sense of a farm-framework. Gestures themselves are in flowing "melodic character" (Merleau-Ponty, 1962, p. 105), at one with the spontaneous singing of "Wheee!"s. These farmers need not think about making their fingers take hold of the cows and horses or about shaping the arc that carries the animals through the air and down to the ground again. Their movements are not made from the perspective of moving a real body through concentrated attention to what each finger, their hands, and their arms do. Without giving any thought to the way the animals are moving, the

imagined movements consistent with flying cows and horses on the farm spontaneously happen. The task at hand in play calls forth the needed movements (Merleau-Ponty, 1962).

What might it be like to *not* be free to let your voice speak out when the cow jumps over the barn? Imagine the comparative pall of silent pathos a lack-of-freedom begets children. Surely, daring-do makes a "Wheee!" when the cow jumps over the moon even when the outer voice is damped. "Supposed silence is alive with words" (Merleau-Ponty, 1962, p. 183). The "hidden monologue of thinking-in-a-language" (Ihde, 1976, p. 120) *could* undoubtedly accompany the expressive body during the flight of cows and horses. Something would be missing, however. Imaginative reciprocity, listening to the voices of others as well as to your own "imaginative voice," within and without, (p. 120), calls for sound-making freedom, including "Wheee!"s when the cows fly.

Acclaiming "Wheee!"s

Squeals of joy fill the air. Children are bounding through the playground gate. The sound-boundary of indoor play *is* no more. In the outdoor play-space, where the "air and sky belong to everyone . . . [and] the feeling of being cooped up" is no more (Rivkin, 1995, p. 12), wholeness-in-being greets an extended sound-freedom. The play-spirit sings "Wheee!" on "the wind's breath" (McAllen, 1989, p. 99). Newly-energized children are free-to-be-at-full-volume or not. The voices of children coming through the gate decorate the plane of Nature-sound. Though birds still sing and crickets chirp and bees continue to buzz, their sounds become part of an ensemble, accompanied and at times covered by the voices of children laughing, talking, singing, chanting, even shouting at times as loud as they please.

"Wheee!" "Wheee!" and more "Wheee!"s blend with laughter as children nearby throw leaves into the air. Preschoolers chatter as they wait in line to climb atop a *very* large tree stump. Today Teacher rakes and re-rakes a big pile of oak leaves. "I'm gonna wait to get the leaves piled up very high!" Becky declares. While sailing momentarily through the air is fun to anticipate, remembering the feeling of the body landing on a hard surface is wait-making. Her mind and spirit are determined to jump; she knows her body will take the bump. More leaves mean a softer landing, one that is worth the wait. With her voice, she lets others know that she is waiting for a reason; there is purpose in her pause. Anxiously, she stands at the edge of the stump, watching the leaf-pile get higher and higher. Then, "Jump!" she calls out, sending herself off to land in the leaves.

"I'm going to the play-ground. I'm going to the play-ground . . .," chants Becky, running to the rope-swing (KN, 11 March 2004). Across the playground, a leaning-'Wheee!' sings into the wind as a child holding onto the top rail of the bridge-ramp leans waaaaay out on the *outside* of the structure (KN, 19 November 2003). Marie and her playmate make high "Wheee!"s sail way up in the air, tenuously holding them there. Gradually, the sound floats down like the light, often-curly wood shavings the girls have thrown into welcoming space and watch as gravity pulls them back to the earth (KN, 21 October 2003).

Directional "Wheee!"s

"Anje, Anje . . . An-JE, An-JE . . ." A group of children is chanting the name of an older sibling of one of the children as they watch her play on an adjacent playground. Mark says the name quickly and immediately repeats it, changing the tempo of the talk;

he says the name faster: “Anje-Anje.” “AN-JE!” Nelson calls out in a very strong fortissimo. Mark begins chanting, “We want Anje! We want Anje!” and all the other children chant with him. Like in the Pillsbury school, “Usually begun by one child, a ‘chant’ [is] almost always taken up by other members of the group” (Pond, [1981a], p. 16). One person chants something and others join in, adding their voices, binding already-existing energies into a group effort. The preschoolers really want Anje’s attention. In chanting, they evoke a communal spirit of intent, giving voice to “collective intention” (Mathieu, 1991, p. 66).

Alas, the big sister doesn’t respond. “Aw, shucks!” says Michael. “Darn! Darn! Darn IT!” says Marita. The “IT!” is a culminating fortzando, a muscled vocal pointing at a lack of fulfillment of desire. Equality of caring seems lacking; there is no Anje-return. Marita walks across the grass and stands by the waiting-rock, in-place to have a turn on the rope swing. She continues her “Darn it!”s, perhaps simply enjoying both making and hearing the sound. Curiously, “Wheee!”s that are in the air are not flowing from Lydia, who is swinging. She is singing “Rock-a-bye baby . . .” – in one direction only. She sings as she moves forward on the swing and, as the swing carries her backward, she stops singing (KN, 29 September 2003). This big-thick-heavy-rope swing calls for strong muscles, and Lydia *has* strong muscles. Yet, holding-on muscles in legs that wrap around the rope, in hands that hold on tight while a bottom feels the breeze requires something that keeps “Wheee!”s at bay. What does “Wheee!”-making want? A single-rope swinging child invests energy, concentration, steadfast watchfulness in keeping Self above the ground – especially when in a horizontal position like Anna whose very long hair sweeps the ground as she stretches out straight in parallel motion not very high above the dirt.

This position does not invite "Wheee!"-making. Rather, Anna, holding onto the rope with great self-care, sings a "da dee" song that is ever-so-brief, hardly begun when it is gone (KN, 29 September 2003). "Wheee!"-making is celebratory, attuned to certitude, confidence, and contentment. Rope-swinging is hard work that calls for instinctively caring about one's own safety. Rope-swinging calls forth silence. Safe-claiming "Wheee!"s must wait.

"Wheee!"-sounds that mix with Marita's continuing "Darn-it!"s are coming still from those children waiting in line to slide choo-choo-style down the rail by the steps where older children go to their playground. For a bit the "Darn it!"s and "Wheee!"s bounce off each other. How different the texture of the two expressions! "Darn it!" is a hard, nail-it-down, percussive sound, a drumming-sound with a downward motion, venting frustration and disappointment. The "Wheee!"s, on the other hand, are smooth and gentle, a flowing sound soaring high then coming in for a gentle landing. Sometimes the "Wheee!"s pile up in an unintentional unison ensemble. The colors of the contrasting sounds are like circles and squares – not at all the same. Gradually, the "Darn it!"s end in a clean "t"-stop while the "Wheee!"s diminuendo, fading, fading away (KN, 30 October 2003).

Though the dynamic level of most "Wheee!"s is considerable, the sound may be expressed quietly – or somewhere in between, like the "Wheee!" Becky makes each time she and Angela rock back in the large rocker where they are sitting side by side. The girls come forward in the rocker, go back with a "Wheee!", come forward, go back with a "Wheee!" . . . (KN, 3 March 2004). Wait! These "Wheee!"s come out as the girls go *backwards*! Maybe "Wheee!" is *not* only a going-forward sound. The motions made by

Emit and his playmates are against gravity. The children move objects *in*-to space. Even the Irish blessing wishes for the wind to be pushing a person who faces forward. When Nelson and Becky and other children jump off the stump, they can, if they like, see their landing place on the floor or ground in front of their jumping-selves. Might we only imagine Daniel "Wheee!"ing as he runs, runs, runs fast backwards, making a cape sail in front of his fearless self? Such hard work seldom lends itself to joyful expression at the moment, though it may come later in a "Whew!" Indeed, human nature seeks a sense of safety. The child intuitively sings "Wheee!" in certain secure circumstances. Rocking persons like Becky and Angela have options. Going forward nose-down is a real possibility. These girls, however, are sitting snuggled together within the arms of the rocking chair, leaning hardest, most securely, back to back with the chair when the "Wheee!" sings. A "Wheee!" conveys a child's intuitive-knowing, a wise choice.

Kierkegaard (1959) states that in the adult world, "The most abstract idea conceivable" can only be expressed in music, "solely in music" (p. 55). "Wheee!" is a musical expression, a child's vocal acclamation of a play-full idea. Spontaneously in play, the voice shapes tone and, with joy, the child exclaims in a sound-shape something words cannot communicate: "Wheee!"

Come with me now and listen to the sounds of children asking themselves, "Who am I?" and turning to others with, "Who are you?" or sometimes saying, "You're . . ." Fantasy play is rich in roles. "Deciding who to be and who the others must be" (Paley, 2004, p. 2) is the essential first step.

Sounds of Being: "Who Am I?"

Remember your name.
Say your name out loud,
And acknowledge its power.

Names have power to awaken.
All words begin as names.

Breathe, and listen for your name.
(Williams, 1994, p 77)

"What's your name?" David asks Johann. "My mother says it's Johann Galarza Guillaume Andreas Pintel-Marcuse." "What's your name?" David again asks Johann. "My mother says it's Johann Galarza Guillaume Andreas Pintel-Marcuse." And again David asks Johann what his name is. And again, Johann responds as before, in rhythmic musical tones. A fourth time the question is asked; a fourth time Johann recites his names. Other children hear the antiphonal exchange and come to stand with David in rapt attention in front of Johann. What draws children to a pattern formed by varying colors of sound in a playmate's voice? Is it the rhythmic flow of tones that catches the ears of others? Perhaps it is the repetitiveness of a sound-form constructed with many varied sounds. Maybe a peer's reference to "mother" catches an ear. I wonder whether it is curiosity about the length of Johann's name that calls the children to come listen. Williams (1994) says essences are descriptions made present in doing. Perhaps, as children gather round this extraordinary antiphony, "Essences sing to each other. I am sings to I am" (p. 63). The pull of an essence expressed in a name cannot be resisted by nearby hearers.

One by one, other children ask Johann, "What's your name?" The color of each questioning voice is different, sandwiched between the repeated timbre of Johann's

voice. Each time, Johann answers completely: "My mother says it's Johann Galarza Guillaume Andreas Pintel-Marcuse." In their antiphonal exchange, the children evidence a "power from within" experienced through a "sense of connection" with other human beings (Kreisberg, 1992, p. 131). What inner strength is reinforced in repeatedly sounding "I am" and being deeply heard by peers? Williams (1994) says,

> We are essences.
>
> Essences are "I am"s.
> They are described by what they do;
> And what they do is say, "I am." (p. 62)

Johann is exclaiming his essence. He is saying his name out loud, acknowledging its power to proclaim who he *is* (Williams, 1994).

Lendel, standing in the back of the now-large group of listeners, stretches up and leans forward. "Say it louder and slower," he tells Johann, in tones expressed true to his own counsel. Re-membered experience undoubtedly brings such an idea to this child's mind. Lendel came to school from a faraway part of the world, speaking only a language not heard around him in school. Lendel has experienced "meet[ing] the other as *face*" in the "pregnant nearness of significant silence" (Ihde, 1976, p. 181). He, like Johann, has confronted the still bare "possibility of conversation" (p. 181). Johann follows Lendel's practiced-suggestion. Abruptly, the rhythmic sound-cycle ends (KN, 24 October 2003). The gathered children move apart into play.

"Nuh-HEY Nuh-HEY"

"A cat, a dog – not a bad dog – a rat, a horse, a butterfly, a big rat . . ." The list of possibilities is long and certainly varied when Teddy asks, "What can I be?" "Is he a bad dog? Good dog?" Clarissa needs to make certain. Good-ness and bad-ness matter. She

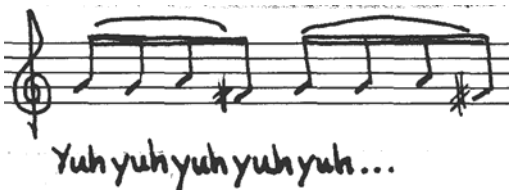
need not worry about the dog at present, though. Teddy knows what he is: "A horse" (KN, 16 September 2003).

"Neigh neigh . . ." whinnies Eileen-the-horse. She is galloping away from the storage playground shed with a horse harness around her waist and looped over the handle of a small wooden wagon that rattles and bumps behind her. This is a child's horse-play, "boisterous fun . . . loud and exuberant, noisily good-natured" (*Webster's New World Dictionary*, 1966, p. 164). Eileen neighs her way across the dark green grass, past the bridge-ramp, and past the water hole, straight to the porch of the playhouse. Before long, two other horses trot from the swing area, around the other side of the water hole, headed for the playhouse with their driver running at a fast clip behind them. "Nuh-HEY . . nuh-HEY . . nuh-HEY . . ," they whinny. What called for a nudge in these horses' whinny? "Nuh" is like a spring-board for the "HEY"-sound that pushes the body forward.

Whinneying and galloping are essential to this play. In sound-making and movement colored and textured by a horse-harness, these children are experiencing horse-play in its "full being" (Gadamer, 1960/1999, p. 117). They are framing their play in an experience of being both horses and horse-drivers in the openness of the school playground where they are free to play whatever they will, for "Play is structure . . . and structure is also play" (p. 117). The children freely, happily exercise their innate will to create structure, horse-play structure. Like galloping, whinnying horses on wide-open prairies, the children raise their voices, moving their bodies in a distinct way across the schoolyard. They play.

“SSSSSSSSS!”

“I’m a big boy,” Johann tells Mark, who asks, “Bigger than me?” Mark is, in fact, considerably bigger than Johann physically; he has grown more years. Yet, wearing a necktie “like my daddy” works wonders. The boys are soon co-pilots orbiting the planet in a space-ship, their voices in unison revving the rocket engine.



Before long: “Wow wow . . .,” sounds out. Johann’s space-ship sounds become an earthly bark.“Dogs say ‘ruff!’” Nelson tells Johann then immediately makes his own loud, very high-pitched “Yip! Yip! Yip!”s. Did Nelson so quickly forget that dogs say “Ruff!” (KN, 16 October 2003)?

Yipping, yipping, and more yipping is coming from the large canopy area. Jessie, Janet, Eileen, Claudia, and Marita are moving like a ribbon, circling a basket on all fours. “We’re talking-dogs,” Eileen calls out to Janet from the opposite side of the room (KN, 4 December 2003). “A doggie in the train. A doggie in the train . . .,” chants Lydia, over and over. “Doggie away in the train train train . . . ” she sings, making her own chanting-singing tune (KN, 30 October 2003). Marita is now down on her hands and knees yipping quietly, moving in circles on the rug. Janet-dog suddenly appears. She follows Marita-dog into the space between the train and the rectangular music tables where Jessie-the-dog-owner soon finds her lost Janet-dog. “Bad dog!” calls the dog owner (KN, 25 March 2004). “SSSSSSSSS I’m the dog-catcher,” says Lydia, who sits on a chair observing the high yipping sounds of a dog going for a walk (KN, 16 September 2003).

A dog-catcher in nursery school! What re-memberings awaken in play! I wonder what memory has leaped up and nipped Lydia just now. A dog-catcher, real or media-modeled, branches unannounced into bad-dog play on this nursery-school morning. An element "continuous in content or format with the initial memory" (Casey, 1987/2000, p. 39) appears in the imagination memory bank and "SSSSSSSS" comes out. A straight hissing sound points at the bad-dog, verifying the dog-catcher's presence. What makes "SSSSSSSS" such an unwelcome, penetrating, spirit-piercing sound? McAllen (1989) points to "s" as "the consonant of consonants" (p. 60), the cream of the crop. How many "s"s we use when we speak! I wonder whether someone named snakes "Sssnake" because of their useful scary hisses? The "SSSSSSSS"-sound is, indeed, useful, to the dog-catcher.

Escape Sounds

"Actually, I want to be a baby cat," says Angela in the nursery corner. "There are too many baby cats," says Becky. "Cathy's a dog," says Lydia. Cathy yips. She is sitting in a basket, bottom in-feet out, with a finger-knitted yarn leash on her wrist. She leans out and over, plucking the lyre that lays on the floor beside the basket (KN, 5 March 2004). "I don't want to be a dog any more," says Cathy. Her "I don't want to be"-statement made in play-preparation is "an *invitation to word*" (Ihde, 1976, p. 181) gone unheard by others in her play-group, however. Ihde says, "Every conversation can not only mask itself in the ambiguities of word, in the ratio of the said to the unsaid, but it can flit among the possibilities of the polyphony of voices we are. Thus the meeting is fragile" (p. 182). Cathy's voice in the planning-conversation among these children who are getting ready to play, falls short in achieving a place in the soundings. In my

observations, Cathy most often retreats into "the self-presence of [her] inner speech" (p. 182). Today, practice that pervades is being challenged; she is calling for a place in the polyphony of voices. She persists, saying again, "I don't want to be a dog anymore." Playmates continue their activities without responding to Cathy. **"**I want to be the mother. Here's the new baby," says Cathy, and she carries the baby and the doll bed from the nursery area to the round table (KN, 19 December 2003).

The common-silence of this child calls to me. What courage it takes for a very quiet child to repeat an "I don't want to," resisting a role others often impose. Those of us who are "very quiet" when others all around speak readily, recognize an Other who also

> must learn again to speak
> starting with I
> Starting with We
> starting as the infant does
> with her own true hunger
> and pleasure
> and rage. (Piercy, as cited in Sewell, 1991, p. 21)

Each voice is an embodied voice. One's self is expressed in sound-form and shaped by reciprocality. "I am" reflects the lived experience of self-with-others. "The voiced word with its bellow of rage contains in its all-at-onceness the sounded significance which exceeds a 'bare' exclamation" (Ihde, 1976, p. 172). What is said to children from the beginning is harmonized with how it is said. Soundings of the voice are singings with inflection, intonation, accent, stress that expressively carry meaning – if one is heard.

In fantasy play, Cathy voices "I am." With peers, she is able, over time, to state definitively, **"**I want to be the mother. Here's the new baby." Immediately, Cathy *is* the mother carrying the baby to the place of her choice. She acts, becoming who she wants to be. Cathy's actions affirm: "I am the mother." Pretending in fantasy play lets a child

"escape the limitations of established rituals" (Paley, 2004, p. 92), including the unknowingly-persistent imposition of dog-roles.

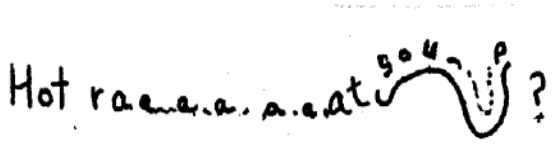
> A phenomenology of the voice is . . . not only a return to the center of embodied meaning in sound but a return to the existential voice. . . . In the voice is harbored the full richness of human signification. (Ihde, 1976, p. 172)

"Remember your essence./ Forget everything else that you know, and get back in touch with the feeling of being who you are," urges Williams (1994, p. 8). On this day in play, Cathy moves herself from being the dog-as-directed-by-others to being mother, a role that is her legacy of being, through the ages past and in the future of women on earth.

"Raaaaaaa . . .".

"Doggie doggie doggie doggie. Treat treat treat. Have your doggie treat. Have your doggie treat," chants Daniel from where he stands at the music table (KN, 20 November 2003). "I'm a dark brown dog with really really really really brown . . .." Lydia's play leads to a dog family. She taps on the door. "I'm coming!" says Daniel. "Ruff! Ruff! Ruff!" "Guys," Lydia says to Daniel and to Nelson, who also is a dog, "I'm gonna get some bones for lunch." The dog family makes lots of sounds. "Ha! Dog singing!" says Lendel. Daniel and Lydia are "ruff"-ing together in what seems to be the rhythm of a known song. Nelson is making a loud, straight tone. He moves to a stump at the end of the music table, holding a large wooden bowl of "popcorn." The loud sound of smacking lips affirms his pleasure. In the dog-family house, Daniel drums on a three-legged stool and sings his own song fairly loudly, at a forte dynamic. The overall color of the song is that of an uncommon mode, not major or minor, a sound that brings Native American images to my imagination. The texture and tone abruptly change. "Hot

raaaaaaaaaaat soup?" snivels way-down-and-way-up-again as Daniel-the-dog disbelievingly questions dog-mother-Lydia's straightaway chant of a dog-family lunch proposal (KN, 20 November 2003).



Such wide-ranging flexibility there is in the work of these young sound-makers! The variety of timbres and shapes, dynamics, rhythms and moods they create are akin to the tone-jewels and flourishes, the gaiety and melancholy voiced by soprano Renée Fleming when she sings Massenet's *Manon* (Fleming, 1998, CD, *The Beautiful Voice*). Like Fleming, the children practice making sounds – not in a daily-formatted way, but in the constant openness to sound-making called forth, as on this day by being a dog family.

Contrasting sounds. "Don't fight. Don't fight. Don't fight. Don't fight." Angela talks to her canine friends with a firm tone in her voice, giving an uncluttered directive. The repetition and firmness of the sound bring a seriousness into play. The change in texture and tone is abrupt. Cathy-the-dog is on a very long leash. "Generally, if you have a shorter leash, they don't get so far from you," says Teacher to the dog-owner while tying the leash on Cathy-the-dog in such a way that it's much shorter (KN, 11 March 2004). A deep, rough scraping sound of wood against tile accompanies a high and fairly soft, whining "Stop it! Stop it! Stop it!" Liza continues to pull on Cathy-the-dog's leash that is attached to the three-legged stool. "Baaaaaad doggie!" Angela-the-dog-owner says to Cathy, who is making great effort to move about. A bit later, Angela asks, "Doggie, you want candy?" The change in texture and tone is marked. Being a dog-owner calls for a soft-heartedness that sings itself in tone-of-voice now piano (soft) and gentle (KN, 23

January 2004). In the nursery corner, Angela is kneeling at a stump, playing the tone bars that lie atop it. The beautiful sound wafts over the room. Then, "Bad doggie! Bad doggie! Bad doggie!" The timbre with a very sharp edge suddenly returns. Cathy is dubbed the bad-dog yet again.

Soon after, Becky returns to the group. Now Cathy is no longer on all fours; Angela is no longer a dissatisfied dog-owner. The three girls are standing in a line in front of the small pink wardrobe, making music. Cathy strikes the gong she has in hand; Becky holds and taps the tone bars; Liza shakes the tambourine (KN, 5 March 2004). Spirits are joyful! Music soothes the savage beasts and the beast-owner, too. An imposed dog-role is transformable into human-beingness through music-making.

Polyphonic sounds. "Pretend we were cat brothers," Mark says to Lendel. The boys sit on their knees, facing Marita. "That means I want to play the thing," says Marita, "the harp," and she strums the small lyre. "I'm a magical dog," says Jessie. "Magical dogs can . . ." and the end of her sentence is lost in "I have a magic wand, pretend." "Arff! Arff!" barks Claudia. Nelson growls, "Grrrr" then roars. The dog-voices build a crescendo, moving from "Arff" to "Grrrr" to a resounding roar (KN, 9 February 2004). A baby, three dogs, and a cat are getting needed attention in the nursery corner. A polyphony of dulce, soft-sweet kitten and puppy sounds do not wake the baby, however. "Then I kiss you and you wake up," says the mother. "Mew, mew, mew . . ." responds the newly-wakened kitten with tiny, very high pitches (KN, 9 October 2003).

The room is filled with overlapping sounds of harp and voice, of sentences blending an ending and a beginning, of kitten and puppy and big dog sounds covering segments of each other here and there in snippet-sound-shapes. Polyphonies of voice

form unknowingly. Like voices singing "*Osanna in excelsis*" in J.S. Bach's *B-minor Mass* (pp. 217-227), the children's voices flow independently sometimes together. The children both make sound and hear the sound of others. They "hear not only the voices of the World, in some sense [they] 'hear' [themselves] or from [themselves]" (Ihde, 1976, p. 119). In this fantasy play, their experience is not one of being "the listener . . . primarily a 'receiver' of the voices" around them, a "*monophonic*," pre-speaking experience (p. 119). Imagination abounds in the children's on-going experience. Each child's "*imaginative mode*" (p. 119) is in high gear, offering constant creative change in the voiced play-sounds. The sound of each child's voice is stimulated within the child, by the shared sounds of friends all around, and even by hearing the sound of their own voices. Self-hearing also joins the reality of the experience. With inner-imagining joining the self-hearing of self-made sounds, each child's "listening becomes polyphonic" (119). Each child is, indeed, like the great master music-maker J.S. Bach in his most human way of being. All are polyphonic listeners who engage their imaginative modes passionately, creatively forming tremendous numbers of polyphonic sound-shapes shared with others.

Sound inventors. Marie comes onto the rug singing her own song; Mark is singing someone else's. "Edelweiss, Edelweiss . . .. " He sings in a low smudgy tone. "What's my favorite thing?" he asks no one in particular. Marie and Marita, lying on their backs on the now-cleared rug, respond, singing: "When the dogs bite. When the bees sting . . . I don't feeeeeeel soooooo baaaaaaaad" (KN, 24 May 2004).

As happens virtually all the time in the world with the phenomenon I am called to uncover, Marie's song comes and goes. Through the "spontaneity of invention . . . intimations of creativeness" appear, "minuscule, and fugitive beyond recapture" (Pond,

[1981e], p. 5). I make no record on this day of any characteristics of the song Marie makes. Musical expression in a familiar form gets my attention. Sounds in a tune-and-words set Rodgers and Hammerstein made up as a music-story many years ago call me. Yet, I am drawn deeper into the music-making, to the way the children play-with music already-made-by-an-other, to the context that invites voices to play-with music familiar to all of us, to the sounds themselves – sound-things voiced by the children.

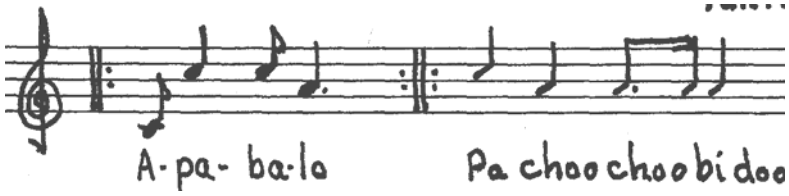
How unlikely it is that one would hear a smudged-voice singing of "Edelweiss" with its "Small and white, Clean and bright" every-morning greeting! Corsaro (2003) affirms that children "use and embellish . . . adult-produced literature, movies, music, and television . . . in spontaneous fantasy play" (p. 91). The "Edelweiss" Mark sings in smudged style is still a recognized form, and with it he sets the context for play-at-the-moment. He structures a play-event that "emerges" (Corsaro, 2003, p. 91) over the next few minutes. Max lays-out a question upon the airwaves in a voiced and not unmusical form. Ihde (1976) points to the "nearness of music and word," (p. 160) saying:

> There is a sense in which, phenomenologically, spoken language is at least as "musical" as it is "logical," and if we have separated sound from meaning, then two distinct directions of inquiry are opened and opposed. But in voiced word music and logic are incarnate. No "pure" music nor "pure" meaning may be found. (Ihde, 1976, p. 160)

Mark asks a question as if to no one in particular and the girls respond, not to the "sounding of word," but to the "*enabling power* of word. Sound in word 'lets be' what is not sounded" (Ihde, 1976, p. 160). Marie and Marita, who are lying on the rug, respond with music within the framework Mark establishes nearby. Through his question, they are drawn into his imaginative excursion. I wonder whether he expects Marie and Marita to respond. Clearly, each of the children is familiar with "*The Sound of Music*." Common

experience lets them link their play in sound. The girls in essence say, "We are players-with-you." How satisfying it surely is for the girls to streh-eh-ehtch singing-sounds in the middle of familiar words while their bodies stretch out on a carpet in comfort. Sounds Richard Rodgers notated as long tones are given their-due-and-more in length of sound and intensity of tone by girls who "don't feel so bad" at all.

Pointing-sound maker. "Apabalo Apabalo Apabalo . . .," sings Johann over and over as he moves around the rug. Each "Apabalo" begins with a low tone that leaps up an octave - eight tones, right into a significant tone of the overtone series, bonding with the originating soundwave. Once there, he repeats the tone, then comes down a minor third, the universal interval children so often sing. "Apabalo," he sings one last time and moves into chanting as he enters the play area on the other side of the round table. Moving from one space into another calls forth a new musical form linked by a syllable common to both – "pa" – and in the same tonal position within the sound-shape. A high "Pa" opens the way to a lower line of "choo choo-bi-doo . . ."s (KN, 16 October 2003).



"Pa-choo choo-bi-doo . . ." is a playful "ah-oo"-ing pattern that eventually ends with an I-am: "I'm a BIG boy now, everyone!" Johann affirms, looking around at classmates, who are occupied in play. The role of *sound* in his "I-am" declaration is "to point away from itself, 'allowing' what is seen to stand out" (Ihde, 1976, p. 161). The *sound* points to the BIG boy. If, as Johann is speaking, the sounding of his voice were to stop suddenly

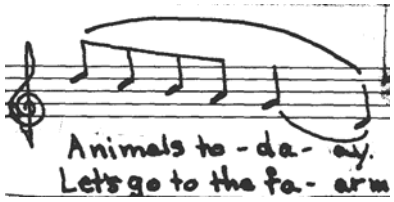
after the first part of the sentence, leaving only "I'm a" to be heard, the "transparency of his speaking" would diminish and disappear (p. 162). Visually, others might be able to read his lips and his face that "'speaks' a silent 'language'" in smiling or frowning, "language as significant, but without word" (p. 150). While he might express himself with a "'language' of gesture" or "touch," "language-as-word" remains "the weighted center of significance" (pp. 150-151). Speaking and listening are central functions in the lived experience of human beings. Poet Robert Frost (1971) insists that even Nature wants "to hear us talk":

> The tree the tempest with a crash of wood
> Throws down in front of us is not to bar
> Our passage to our journey's end for good,
> But just to ask us who we think we are
>
> Insisting always on our own way so.
> She likes to halt us in our runner tracks,
> And make us get down in a foot of snow
> Debating what to do without an axe. (Frost, 1971, p. 239)

Johann continues to make his voice heard. "Dummmp

dee

doom dee . . . .," he sings as he begins playing train with Ken, who is already singing his own song. Johann sings, "Animals today" as if he were stepping down a tone ladder, touching his toe to each crossbar one time, as necessary. With a bit of repetition in the descending scalar line, he ends on a tone a fourth below his beginning tone. The melody is very useful. With it, he is now singing, "Let's go to the fa-arm" while moving the train across the floor (KN, 16 October 2003).



Children are instinctively creative and also frugal in musical expression. A new form spontaneously presents itself – as needed. The form is useful as long as the rhythm of text stays the same. "Animals today" and "Let's go to the farm" are a perfect match in syllables and sound-shape, music and movement in play. "Music, like all the arts, is social in origin" (Pond, 1936, p. 176). Johann and Ken continue their play, making more musical form on the farm.

Geometric-Sound Shaping

Daniel picks up the gong and attentively taps it three times, each time a bit louder. What patience it takes to wait for a small sound to dissipate, making place for another. Fine-motor movements are called for in intentionally increasing the energy released in ever-larger doses. Daniel is patient, skilled, and curious. He makes a crescendo. "This is gonna sound really cool!" he tells me. After turning the gong so the string handle is tightly twisted, he gives me the mallet. "You do it," he says, inviting me to strike the gong. Together, we listen. Listening alone to a sound that is intriguing brings excitement. Listening with Daniel, who is also eager to hear the sound is, indeed, shared joy, an unexpected experience of "creative symbiosis" (Armstrong, 1987, p. 115). The sound *waves* as the gong spins around. "That's cool!" exclaims Daniel (KN, 28 April 2004). Indeed it is!

In play, Daniel twists a cord, taps and strikes a gong, and shares a discovery. Striking a round metal surface with a metal stick seems like a straightforward activity. Twisting the string handle, winding it up tight, *then* striking the gong is imaginative. Yet-unheard-possibilities resound with freedom-to-make-sound in an enriched environment. Ihde (1976) points to "the reverberation of a voice" like the one Daniel and I have "given

to things by the striking of one thing by another," saying, "Music gives the idea of space" (p. 71). In playing with a gong, Daniel is a builder of both an upside-down sound-pyramid of ever-louder sounds and of an elongated wave-form. Daniel is a music space-maker. "The desire to learn and to play . . . the motive power of creation, is part of our innate makeup, that craving to reach beyond ourselves" (Nachmanovitch, 1990, p. 165). How rich with playful learning *being* is when musical creativity is freely expressed. "I am a Sound-Shape Maker! *I Am!*" sings the child.

Drone-Makers

> Hurt no living thing.
> Ladybird nor butterfly,
> Nor moth with dusty wing,
> Nor cricket chirping cheerily,
> Nor grasshopper so light of leap,
> Nor dancing gnat, nor beetle fat,
> Nor harmless worms that creep. (Rossetti, 1983, p. 72)

"It tickles!" Ava says with a light laugh. "It tickles!" and she laughs again. Four times she sounds her tickled pleasure as the tips of slender legs of a dark green creature move slowly across her hand, its bright orange-red eyes bulging. Maria squeals as the cicada steps across her skin. Her loud, long, high tone is like sounds in the plane of close-together tones heard far and wide in this seventeenth-year cicada-cycle. On this day the community-of-cicadas in trees around the school neighborhood is making its strongest ever-present-sound. The loud persistent drone presses on us. This sound is truly a *felt*-sound, a very present pummeling of intense sound-waves at close distance. Our listening is challenged. Ihde (1976) points to the "great accuracy and discrimination" we accomplish in "countless auditory tasks" in ordinary, everyday listening. "In physical terms the mosquito buzzing outside the window produces only one-quadrillionth of a watt

of power" (p. 7); yet, without even seeing the creature that is on the other side of a pane of glass, the sound it makes annoys us! How dynamically-large the cicada-sound is compared to that of a mosquito! And, oh! How we squirm beneath the edgy sound-plane, unprotected, with nothing like a pane of glass to dull the edge of the massive sound! Levin (1989) affirms that "In listening to the soundings of nature, listening to the music of sounds, and listening to the speech of others, we learn, we grow, we help others to learn and grow, and we realize that hearing is a gift to be valued and enjoyed" (p. 89). Indeed, the sounding of cicadas during their seventeenth-year return increases our awareness and appreciation of our listening capacity.

"These are cicada pajamas," says Teddy. His small red sand bucket holds lots of paper-thin pajama-shells left behind by cicadas getting ready to climb a tree and sing. "Look!" says Tony. A cicada is climbing up the side of Daniel's shirt. He holds his arm up to give the cicada crawling space. "I want to hold it," says Nelson. Daniel agrees and Nelson takes the creature away to show it to other children. "We got one!" excited voices of a group of children call as they come running to the very large tree closest to the tables near the gate. Martin stands on the table bench and reaches up, as high up as he can, cicada in hand. Children stand staring at the insect that moves at a laggard pace onto the tree bark. Slowly, ever *so* slowly, it climbs up, steadily up, up, up the tree.

Sounds of tears and running feet break the attention. Ellen has lost her collection of live cicadas. "I have ten hundred," says Dana, who is walking around the playground with a flowerpot saucer filled with cicada pajamas (KN, 12 May 2004). "Do you want to see a cicada coming out of the shell?" Teacher asks Nelson as they walk toward the large tree (KN, 20 May 2004). The presence of cicadas is not "something to be fixed, changed,

or explained." In nature and by nature, children "simply marvel at things just as they are" (Crain, 2002, p. 148). To marvel is "to become full of wonder; be astonished or surprised" (*Webster's New World Dictionary*, p. 902). "The child's instinctual desires to do, to be the cause, to explore, to arrange things, evolve into deeper passions later in life" (Nachmanovitch, 1990, p. 166). Like the songs of the cicadas that continuously cycle, the teachings of Socrates echo: from wonder comes wisdom.

At circle time, the children recite again:

> We bless you cicada.
> You sip a dewdrop and whistle like a king.
> You visit the farmer's field and you do no harm.
> You are the voice of summer with a clear song . . . (Author unknown)

Imagine hearing, days in a row, your own voice with the voices of Teacher and all your playmates say, "Hurt no living thing . . . We bless you cicada." What is it like to describe more-ordinary creatures and voice metaphors of the existence of the intriguing and beautiful insect whose sound-making can even drown out children's voices-in-play? Implicit learning unfolds in the "joy of participation" (Petrash, 2002, p. 49). "To participate" is more than superficial-doing. Participating is having "a portion or lot in common with others" (Retrieved 4 May 2005, *Oxford English Dictionary online*). Participating is sharing with purpose. Blessing the cicadas in the circle is the planting of seeds. Blessing them days in a row within a communal circle plants seeds of responsibility. Observing and playing with the loud-voiced, colorful, high-climbing insects increases awareness and appreciation of all creatures of the Earth, where we, too, come and go.

Dragon Voices

What's the good of a wagon
Without any dragon
To pull you for mile after mile?
An elegant lean one
A gold-tinted green one
Wearing a dragonly smile.
You'll sweep down the valleys
You'll sail up the hills
Your dragon will shine in the sun
And as you rush by
The people will cry
"I wish that my wagon had one!" (Kuskin, 1986, p. 34)

"Aaar aaar aaar. . ." Lots of baby seals are on the carpet with two other much-larger creatures. "I'm a dinosaur," says Thomas. "I'm a dragon," says Patrick (KN, 16 October 2003). This morning, Ilena, who is just beginning to come to school, is growling like a wild beast. In working puzzles at the shell table with Jessie, Ilena gains confidence and, in her own time, frees great sounds from within herself. Imagine what a petite girl might feel like as she sends forth huge, growly sound-shapes into every corner of a playroom. After making great big loud sounds, she begins hopping around; then, making high squeals, she runs around and around Teacher's table. At last, she joins Jessie, Cathy, and Liza at the large stump and helps make sounds for the many small wooden animals they move about on the stump-top (KN, 8 January 2004).

"Fire-boat. Fire-boat. Fireboat. . . .," says Ken over and over in the block corner alongside Johann, who is repeating, "Speeder-boat. Speeder-boat. Speeder-boat . . ." "I got a jungle-boat and a circus-boat," says Patrick. Blocks can become boats of many different kinds. "The ability to endow an object with a different order of existence is a genuine talent of childhood" (Jenkinson, 2004, p. 98). Johann moves the play to land as well as water. "Here comes the train-boat. This one is a train-boat. This one's a train-

boat. This is a train-boat." I wonder what calls forth from a young child boat-information in four only-slightly-different forms, one after the other as Johann has just done. Even the language-form is train-like: four sound-shapes of near-identical length roll out, one after the other, in a line. This language-play is like trying on hats of similar styles. All of them fit and each one fulfills a same basic function. Each statement Johann makes provides the same basic information, yet is slightly different. Perhaps he just likes to play with sentence-shapes. Perhaps it is more than that. Johann is polishing the statements, reporting his observation with refining details. He begins by pointing to a train that is on the way. "Here comes," says he. Then he compacts saying what-is-so, moving from two separate words, "one is," into a contraction: "one's." "This one is a train-boat. This one's a train-boat," he says. Finally, he ends with a declarative, immediately direct "This is" statement. "This" is no longer adjectival. "This" is not a word modifying another word, an adjective clarifying the position of a noun. "This" is now the real thing. "This" *is* a train-boat. Yes, "This is a train-boat," says Johann. Indeed, when carefully heard, Johann's line of statements is more than repetition. "Language comes alive in word . . . [and] the word *is* a meaning" (Ihde, 1976, p. 152). Johann, a very young player, is voicing a remarkable, very precise descriptive train-boat report, clarifying meaning, refining detail.

"I can eat you 'cause I'm a dragon," Johann says a bit later to Sofie, who is growling and growling. "I'm a dragon!" he says again, speaking louder and in a deeper tone of voice, extending the length of the word-sounds. Making louder and slower sounds, like crescendos and rallentandos, is again useful in making one's self obviously-present and clearly-understood (KN, 16 January 2004).

"Dragon, dragon . . . We're gonna go get the dra-gon." "Where is the dragon?" Harry asks. "I can't see the dragon" (KN, 17 September 2003). "I'm a dragon!" calls Jessie as she runs across the play-yard grass. Children are fueled-up at the moment by the eighth-graders' gift of a dragon-shaped loaf of bread eaten at snack time. Effects of the story of St. George who slayed the dragon energize bodies as well as stimulate imaginations (KN, 1 October 2003). "Lydia-the-Dragon" roars with deep, dark sounds as she runs across the grass, coat sleeves dangling. Screaming children dash to get away from the frightening beast. Lendel is unafraid. He runs after Lydia, imitating her arm-wave flaps. A while later, a voice calling "Dragon! Dragon!" over the play yard incites more squealing sounds from three young boys who are playing at a tree near the far border of the playground (KN, 2 October 2003). "I'm Nelson's dragon," Lydia announces. Even more high screams pierce the air as the claimed dragon dashes here and there (KN, 16 October 2003).

Roars with deep gutteral sounds and high squealings color the playground sound-scape like heavy rolls of timpani and upward streaks of piccolo tones in a contemporary composition. The children's play has taken on a dramaturgical tone. A huge beast is romping around on the playground in the communal imagination. The vocal power of a would-be-beast easily overpowers children in its roar-range, children whose defense comes from the opposite extremes of both pitch and tone. Dark, rough, raucous ragings sound out against light, shrill, slicing screams. This play-drama is an imaginative exercise of seeming danger to all yet clearly "temporally bound and limited" (Ihde, 1976, p. 175). That the dragon-threat will end at the gate when go-in time comes, is certain. The play is noisy, only seemingly fear-full – and safe.

Jagged sound. "I will SLAAAY the dragon!" Mark is in the throes of dragon-play. He *is* a dragon-slayer. Like a heroic character in an opera, Mark sends out a grand vibratoed voice naming his determined action. Spirits of the dragon-threatened can now rest easy. "I will SLAAAY the dragon!" leaves no room for fire-breathing on the village on this day or on others yet to come. In battling a dragon, the necessity of doing-in the dragon is critical. Mark's whole being reinforces the stated sound of the needed action. "Slay" becomes a looooooong, LOUD, jagged sound. His bodily stance and unusual voice reflect his determination. He seemingly grows in stature with the voicing of his intent.

Lydia is looking to the future, too. She envisions Mark, not as the dragon-slayer that he now is, but as a dragon-handler. In her imagination, Mark is moving puppets about in a dragon-show he is presenting with her for an audience of classmates. Lydia is not playing yet; she is getting ready to play with puppets. Momentarily, Mark is swayed by her insistence that he be a furniture-mover. In Lydia's getting ready-for-play, chairs must be lined up for the puppet-show audience. Mark helps. Soon, though, he is moving back and forth, his own imagination taking hold again. In a voice neither bold nor brazen, Mark affirms, "I'm the princess!" What great distance there is between Mark's dragon-slayer and princess sounds. His voice now reflects a tender-beingness, framing the princess image in a gentle tone-quality. How this reflective timbre contrasts with that of the former macho rant!

Mark's Otherness shows itself in the roles he takes and in the voices of the dragon-slayer and the princess, a masculine-feminine pair. With the sound of his voice, Mark unknowingly points to an age-old, on-going problem and an overcoming of related misunderstanding. Western cultural symbols associate "feminine" with the body and

"masculine" with the mind. Levin (1985) points to "the *difficult* truth" (p. 58) – "the spirit is the life of the body seen from within, and the body the outward manifestation of the life of the spirit – the two being really one . . ." (Jung, as cited in Levin, 1985, p. 58). While fully engaged in fantasy play, Mark is reflecting "ontological thinking . . . the opening *wholeness*" (Levin, 1985, p. 56) of his being.

> For there is an implicit understanding of the sacredness of space that is carried by the ancient ancestral body which always still lives within us, even when we are deprived of any genuine understanding, and which is always most in evidence in the *child*'s primordial experience of space. (Levin, 1985, p. 348)

Natural openness-in-being lets a child be "exceptionally attuned to the full dimensionality of places" and more easily "experience a space as a place of enchantment" (Levin, 1985, p. 348). Pygmalion-like, Mark changes his speech. The sound of his voice "implies a greater change, a change of self . . . a certain self-becoming" (Ihde, 1976, p. 175). Mark is being a dragon-slayer and a princess and himself-becoming.

Echoing sound. "I'm the King! The King! The King!" The sound rises toward the heavens as Mark's earthly stature suddenly leaps to ever-greater heights. Oh! To be King! What power lies there! The sound of Mark's voice is victorious, proud, grand, growing in dynamics, rising in pitch. How could it be otherwise? Mark seems in awe of sitting on the throne. He intones his stature with a tempered tone, a sound that bounces back and disappears into silence, an echoing sound. Levin (1989) points to an echo as "a hermeneutical metaphor . . . [that] introduces us to the primordial temporality of Being" (p. 238). Like all Being, in the adult perspective, sound in the preschool comes for a moment and is gone. The echoing sound Mark is making points to an awesome King.

Other children watch Mark. They look and listen intently. I wonder whether these children are playing in their waiting. Might they be imagining themselves as members of Mark's royal court? Might they imagine being the King's peasants? Are they spectators? In a narrow definition of play, "Spectators are just spectators of someone else playing" (Sutton-Smith, 1997, p. 58). Might these children be giving up their own play momentarily? What might it be like to be captured by the sounds and images of an Other's imaginative expressions in play? Perhaps the children are "immobilized with a palpable feeling of awe" (Nachmanovitch, 1990, p. 119) in Mark's presence. He is energized and focused in his imaginative-being. Mark is "godlike" in a rare, unintended performance that makes his listeners feel that they are "in the presence of raw creative power, the primal force that made us" (p. 119). Mark is creating a strong sense of other-self that distances his usual being-self from his imagined-being now present to his classmates. In being, he is a creator. "That is what a god does: create" (p. 119). He is "unselfconsciously responsive to the transformations of mood taking place in the surroundings" (Levin, 1985, p. 348). Mark is a presence in the royal world of an awesome king. He claims the role wholeheartedly, fully willing to experience "the ontological gift, of presencing as such" (p. 348) in a different place, time, and mood. He is alone in his royal character, among but not with his classmates, who stand by, observing a changed-Mark. Though impacted by his transformation, they are not engaged with him in his imagined play. Mark is the awesome king of an invisible people among persons who observe close-up from a distant world (KN, 30 October 2003).

Inside-out sound. "And," says Mark. What weighty significance the word "and" can carry. "And" signals a continuation of what has gone before, a combining of

elements. How different the tone would be had Mark said, "Or." An "or" forces a choice; something is to be left aside. "And" embraces. "Or" pushes away. What might it be like to hear a classmate much-engaged in sharing regal imaginings choose a linking word then be immediately silent, as Mark is? The *Harvard Dictionary of Music* (1969) defines silence with one word: "Rest" (p. 776). How peculiar this seems to me given the considerable significance of silence in music-making. Is silence in music always and only rest? "Rest" in the music dictionary refers the wonderer to "Notes" where symbols for silence are found alongside those of sound. The lived experience of music-making is not readily conveyed by these music-dictionary descriptions. Mark lets-be a pregnant pause, a waiting point of anticipation, a rest that is "an interval of silence between tones . . . a short pause in a line of verse" (*Webster's New World Dictionary*, 1969, p. 1241), a seemingly soundless hole in his line of musical prosody. "Silence is our listening openness: in order to hear something, we must first *give* it our silence" (Levin, 1989, p. 232). Mark pauses.

"The King" who has vowed to "SLAAAY the dragon!" declares, with a shaking voice, "He slays the dragon. . . " *He* slays the dragon? Does not The King slay the dragon? Who is *he*? Can a gentle soul be a king though not a killer? "Actions against the well-being of another are not in [this king's] genetic repertoire" (Pearce, 2002, p. 258). An intuitive sensing deep within relieves his Self of participating in the hurtful "conditioned response" (p. 258), even in a many-times-told tale re-enacted in play. "And"-banked-by-silence supports a fictional persona change. Someone "slays the dragon AND . . . " Hear ye! Important news is *yet* to come! Mark tells the children that, not only does he-who-is-the-dragon-slayer slay the dragon, he also "throws the dragon

into the dungeon." How strong Mark's-Other is! How important the "AND" proves to be. The dungeon *is* the place for a "slay"ed dragon. How unsightly the creature is when the dragon-slayer finishes his work. "He slays the dragon AND he throws him; he throws the dragon in the dungeon and security planes have it!" "Stop it!" says Lydia. "O.k." says Mark. He wanders off.

Mark casts into the spontaneous fantasy an image of throwing the dragon into the dungeon and an "unexpected" happens. The throw is intercepted like a football in a near-touchdown during a close-scoring game. Time-leaps are not at all a problem in make-believe. What is it like when an imagined dragon being slain and tossed into a dungeon is unexpectedly caught by a security plane like those that are real in everyday news? "Stop it," says Lydia. Enough. Security planes have breached a crack between imagination and reality. Maxine Greene suggests, "Human consciousness moves *toward* the world, not away from it" (as cited in Pinar, 1996, p. 405). Might frightening ways of the real world call in planes and "Stop it"? Mark is in control of this play. He gives "the illusion of mastery over life's circumstances," as Erik Erikson defines play (as cited in Sutton-Smith, 1997, p. 54). Yet, the children are "unconsciously reenacting on a public stage an inward drama of which [they] have no knowledge" (Thompkins, 1996, p. 128). Deep, hidden concern about real-world issues is jumping out of a crack. The eleventh of September 2001 echoes deep in children, even in children whose parents consciously endeavor to protect them from the cost of shocking human behavior that fails to acknowledge responsibility for "the Other" (Levinas, 1987). Paley (2004) affirms that "The indomitable spirit of fantasy play lies in wait" (p. 110). This "way of exploring our

fears and the things we don't understand" (p. 109) is always already there, within, ready and able to quiet the dragons.

> There is no activity for which young children are better prepared than fantasy play. Nothing is more dependable and risk-free, and the dangers are only pretend. . . . [Fantasy play is our] oldest and best-used learning tool. (Paley, 2004, p. 8)

Raising one's voice in play is seriously life-shaping. How valuable, how essential play truly is in the young child's development.

No laughing sounds. "Are you still playing with us?" Eileen asks Lydia. "No. Yes." I wonder what transpired within Lydia between her "No" and her "Yes." "We're doing a puppet show," she says, still including Mark in her continuing play-plans. Lydia speaks of "we," envisioning play that includes Mark, the dragon slayer-princess-King-caller of security planes. While Mark responds to Lydia's directions from time to time, he speaks for himself in imaginative characters without links to Lydia's actions. "Multiple personal and social goals as well as solely instrumental play behaviors" appear during playtime (Sutton-Smith, 1997, p. 188). Children who came earlier to sit in chairs lined up for a puppet show, have left. Eileen leaves, too.

"Mark, I need the King. *I need the King!*" Lydia reinforces the sound of expressed need both by repeating her statement and by emphasizing her expression with greater dynamics the second time. Mark returns. "But the man doesn't get the princess," Lydia informs him a bit later. Somewhat in his own world, Mark sings the first two phrases of "Heart and Soul" with a line of "duh"s. Holding a "sword" now, he writhes while making an array of sounds. He ends, repeating "The bow! The bow! The bow!"

The room is quiet. Several children watch Mark. Lydia tells them not to look. Soon she is collecting tickets given children earlier, telling them, "Everybody has to get

the chairs." Children are laughing as Mark plays with the sword. "No laughing! No laughing!" Lydia tells them. "No laughing in the show." Lars imitates her: "No laughing in the show." Mark is still playing with the sword. "Put it down here," says Lydia. Time passes. A puppet show fizzles.

On this day, Lydia is like an airplane unable to lift off. She seems uncertain when responding with a "No. Yes" to Eileen's play invitation. She persists in voicing "we"s that are one-sided, including Mark in play-plans while he is far away in his own enchanted world that she recognizes by declaring her need of the king he is. What is it like for Lydia to hear children laugh at Mark's antics while she alone prepares for what she-only envisions as "their" puppet play? Lydia establishes that, unlike the common experience of men in fairy tales heard regularly in circle after outdoor playtime, the man, namely King Mark, will not get the princess. This king will remain queenless. Lydia clearly wants Mark not to have all the attention he is getting. She herself wills to rule. She demands that the children not watch Mark, that they get the chairs, and that they not laugh. Mark, too, responds to her, comes when she calls. Yet, he is in his fantasy world. Lydia makes her own creativity contingent on another who is content within his own creating. She hobbles along through the morning, unable to accept limits imposed on her expectations, unknowingly searching for a stable place to *be*. In play, human nature is wisely working its way in developing-selves. In the *Tao Te Ching* Lao Tzŭ says:

> Under heaven all can see beauty as beauty only because there is ugliness.
> All can know good as good only because there is evil.
>
> Therefore having and not having arise together.
> Difficult and easy complement each other.
> Long and short contrast each other;
> High and low rest upon each other;
> Voice and sound harmonize each other;

Front and back follow one another.

Therefore the sage goes about doing nothing, teaching no-talking.
The ten thousand things rise and fall without cease,
Creating, yet not possessing,
Working, yet not taking credit.
Work is done, then forgotten.
Therefore it lasts forever. (Lao Tzŭ, 1972, p. [3])

Throughout the morning the voices of Mark and Lydia weave in and out during play in a rich learning experience of lasting impact. No "teacher" instructs; no curriculum is set for this event. No one intentionally creates a play-scene to stimulate particular life-lessons. No one claims credit for interpersonal skills development. No measurement can be made of self-development that might have occurred in this play experience. Only my unique position as an observer on this particular morning illuminates the phenomenal spontaneous *educare* – a drawing out with care in a lifelong-journey-now-beginning that already is experiencing a re-turning-to-wholeness, made present in the voices of children in play.

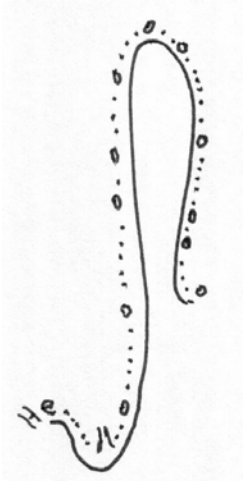
"And my sword! And my sword!" Mark says. He is now wearing a dark blue apron. The freshly carved pumpkin cap is his shield and a corncob is his sword. "Aw aw aw aw . . ." He places the pumpkin cap into Teacher's hand and accepts from her a dishcloth. Together, Mark and Teacher wash the Halloween pumpkin (KN, 30 October 2003). The child ably moves from being a powerful King in the age of dragon-slaying to participating in a living art in the Now at preschool. The symbolic shield returns to its autumn festival-self and Mark gets his hands wet as a present-day co-pumpkin-washer.

Sounds of Roots

"Clean-up time," chants Ilena. "We know that," someone replies. "Clean-up time," Ilena chants again. "We know that," a child again replies. "Clean-up time," chants

Ilena a third time and “We know that,” comes the same reply – and the antiphony ends (25 March 2004). Ilena and her classmate create form not unlike that of antiphonal psalmody “found all over the ancient world” (Grout, 1960, p. 20). The children present related alternating texts in differing melodies, each voicing the same statements three times. What finality lies in the third expression of the same text? At this particular moment, chanting “Clean-up time” is not adequate. Asserting one time that “We know that” does not suffice. The purpose of this three-ness surely is other than informative. Clean-up time is never announced in this classroom yet children do know when it is happening. What might be the need that three-times satisfies?

“Hello.” “Hello.” “Hello.” Three hollow, mellow “Hello”s in very different tone-colors follow the same sound-slide bottom to top, and start down again. The three children seem to color intentionally the same sound-shape differently, each in a unique way.



Not often is a greeting so colorfully decorated. The three sounds become a many-tinged sound-shape unit, like a tryptich inherent in *The Adoration of the Magi* painted onto a wood panel in Italy in 1423. Fabrioni’s three golden arches cap many different colors in

varied forms (Gardner, 1970, Plate 12-1). “Hello”s heard side by side in preschool are also made with varied colors and hung on the same sound-shape, one after the other, by the voices of three children (KN, 8 March 2004).

“Meow. Meow. Meow,” says Liza-the-kitty, three meows in a row, perhaps asking for some milk (KN, 5 March 2004). In the small canopy area, Martin calls, “Friend! Friend! Friend! Yummy! Yummy! Yummy! Money! Money! Money!” He links the three plain “Money!”s with “Red money” in his song that follows (KN, 10 September 2003). What brings out these words in sets of three? “Boing! Boing! Boing!” Lydia is bouncing a small wooden “person”-form on the rug. As she moves over the room, she “boing!”s a single “Boing!” on a classmate’s head, evidencing a power that is stronger than the power-of-three (KN, 30 September 2003).

“You rock. You rock. I’ll be there,” Daniel says to Lars, who responds with a deep growly “You rock. You rock.” Daniel is in the small canopy area. With his small car and driver in hand, he crawls under the music table near the basket of small wood pieces that is set in front of the table. From out of sight he tells Mark an object is calling him. A distorted voice calls, “Mark! Mark! Mark!” “Yes! Yes! Yes!” answers Mark (KN, 11 December 2003). A three-“Yes” response meshes with three “Mark”-soundings quick on the heels of a “You rock” tonal-diptych. Such is the “rooted inventiveness of early childhood” (Pond, [1981e], p. 5).

Again and again the children are three-sound-set makers. They line up three colorful soundshapes in a row, surely not out of necessity. Saying something one time lets go of the sound. Saying the same thing again gets the attention of someone who will hear the sound. Saying the same thing the third time lets the heard-sound be understood.

Perhaps. What is not to be understood the first time one says, “Hello” or “Meow”? Sounding-out three of the same sounds three times in a row *seems* totally unnecessary! What calls forth tripled triples from a child in play? Three times in a row does not at all mean three identical sounds in a row. Each voice colors the same shape, making three varied-color sound-shapes. The pitch and intensity of the tone also vary. Three things that seem the same are not the same. Each sound is unique, the sound of a unique person.

What imaginative link lines up tripled “Friend!”s with tripled “Yummy!” and “Money!”? Play money *could* be yummy, of course, like the gold coins found overflowing the pot at the end of the rainbow on St. Patrick’s Day. September 10 is a long time away from March 17, though. Furthermore, red is the color of the money in the song that tails the three “Money!”s. A song that springs out weaves itself into the space left open by tripled triple-“Friends” “Yummy” and “Money.” Three “Boing!”s of a small wooden “person” on a rug are downed to a single “Boing!” when a real person is involved. Instinctively, the “Boing!”ing person, though previously engaged in three-ness, limits to one time the contact with a live human being. Might this be an instinctive caring, perhaps, or is it the reality of time available in a moving-body continuing into space past the once-“Boing!”ed child?

Does one always recognize one’s own name, even when the sound is distorted, as Mark does? Did Mark *have to* respond with three “Yes!”s? His inner sense instinctively brought out three “Yes!”s to balance the tripled sound of his name. Two “You rock!”s were enough to create balance, even when interspersed with “I’ll be there.” Maybe the heavy weight of the deep-growliness of the return sound took up more sound space, creating the fullness needed in the response. How inventive the children are, naturally.

The subtle variety in three-nesses bespeaks a *rooted* inventiveness, an inventiveness that comes from a source deep within each child, inventiveness that is not pre-thought-up, not decided ahead of time. To invent is "to come upon, meet with, discover" (*Webster's New World Dictionary*, 1966, p. 769). Such spontaneously-made differences, such rooted inventions, are noted only by observing and carefully examining tones-in-a-row. In play, children line up trios of sound-shapes, cover them with color, call them out, respond to them, and follow the three-part sound-shapes with a song – all in forms constructed spontaneously by their creative selves.

> First, awareness of sounds; then, wonder and delight; then, insatiable exploration of the entire spectrum of sonorities . . . This has nothing to do with 'music' as we commonly know it, but everything to do with music as it is in actuality, nakedly primeval, at the roots. (Pond, [1981d], p. 2)

Music is sound, sound shaped with meaning. Just as sensing the roots of a rose bush while admiring a long-stemmed rose calls forth an earnest will to comprehend the wholeness of the plant, grasping musical essence in the sounds of children in play requires thoughtful discernment and an ability to embrace the wholeness of meaningful sounds expressed with the elemental roots of music. "So wide is the child's world of music as we have observed it that the commonly accepted concept of music in the Western world is too small and exclusive to contain it" (Moorhead & Pond, 1942, p. 47). Spontaneous musical sound shapes fill the child's world, a world that waits to surprise us in our hearing.

Sounds of Jesting

"One . . . two . . . three . . . JUMP! OnetwothreeJump! One two three Jump!" (KN, 30 September 2003). Martin jumps, changing jumping tempos each time. The first

jumping is slow; then he jumps very fast; then comes jumping at an in-the-middle speed. Three times in a row the child jumps, changing tempos, like Beethoven and Mozart and Schubert change the tempo in their symphonies and sonatas, organizing their compositions with distinctly different tempos, generally in fast – slow – faster order. Jessie is jumping, too. "Run, run, run, run, jump!" she calls as she dashes across the room and lands near center-side of the large carpet (KN, 10 September 2003). Jessie does more than count before she jumps. She runs! Running is a two-foot activity, a left-right foot-put-down. Both feet are on the move. Left, right, left, right left and JUMP – and she lands by the carpet. I wonder whether an Olympic athlete takes an odd or an even number of steps before lunging up and over a high bar. The running is a getting-ready, a gathering of steam that explodes in energy to carry the body up and over and into a new place. Running up to a jumping place is like preparing for the singing of a melody by creating an introduction in tones that point to the singing-body that sails through the air in arching forms, large and small. Perhaps the number of steps is not the critical issue. What is important is entering the sailing point with an openness to being lifted up and over. Counting the number of steps is soon unnecessary, becoming a distraction from the forward-focus, like counting pulses in musical phrases can impede the musical shaping of a line of tones. Mind-singing is sterile; soul-singing flows musically, naturally.

Running takes lots of energy, lots of breath that Daniel needs more of at the moment. He is chanting. On the simplest two-tone chant framework, he is pointing to a physical condition: "I am out of bre-eath. I am out of bre-eath. I am out of bre-eath" (KN, 3 December 2003). Surely, he jests! Chanting is made by the sound of the voice carried on the breath. Daniel is regularly drawing in air from the "vast but invisible ocean of air"

that both "surrounds and permeates us" (Ihde, 1976, p. 3), an ocean we cannot live without. "Ancient significances" point to our drawing in the "haleness or health of the air which for the ancients was spirit" (p. 3) "*In-spire*" is "to take in spirit," contrasting with ex-spiring or ex-haling, a final sending out of air when "the spirit leaves us without life" (p. 3). Ihde (1976) suggests that, "Hidden in our language, is something on the ontology of Anaximenes who, concerning the air, thought, 'As our souls, being air, hold us together, so breath and air embrace the entire universe'" (p. 3). Like in the Book of Genesis myth of the creation, breath is both life and word for Daniel. His air supply readily supports his physical well-being along with his ability to chant three times a statement he dis-proves in its making! The air Daniel breathes in is neither "neutral [n]or lifeless, for it has its life in *sound* and *voice*" (p. 3) in the chanting of word among classmates in play.

Twisting sound. Mark is drumming on the three-piece drum that rests on the large stump. He alternates hands in a line of steady drumming then changes tempo, drumming very fast (KN, 27 October 2003). Patrick plays the same pattern on the three-part drum, on the gong, and on the bells. He drums different parts of the drum, making a high-low-high pattern in pitch with the fundamental short-short-long-sound rhythm, repeating the pattern many times (KN, 9 March 2004). Patrick and Ken are drumming on the three-part drum with small light-wood claves as drum-sticks. When Lars joins, Patrick changes instruments, making knocking sounds with the ridge instrument. Often, the boys change instruments, drumming and shaking the hand drum; tapping a small Javanese-style double-headed drum; playing a tambourine-drumhead; shaking both a tiny basket with bells inside and moon-bells (wooden half-moon frames with bells attached).

Each boy plays an instrument briefly, puts it down, and picks up another. While making music, the boys begin a conversation: "What will you be for Halloween? . . ." "Guess what color," Lars says to Patrick. "Blue." "Say 'pink' then 'red' then 'blue,'" says Lars. "Pink?" says Patrick. "No." "Red?" "No." "Blue?" "Yes," says Lars. "I said that the first time," says Patrick. Lars drums, alternating hands: left right left right left right left (pause) both both both – making a solid ending (KN, 21 October 2003). In play that is work, the child's curiosity about sound links with the innate will to create form, and ordered sound-shapes are heard.

Lars's color sequence within music-making is a mystery, an unexpected-hiding children let others peek at in school on rare occasion. Disconcerting wonderings can hide away in an inner world and, unannounced, introduce into play in the outer world a flickering signal of presence, when the time is right. Higgins (1970) compares these inner and outer worlds within the human being to a tree. He wonders: If one asks a tree whether its above-ground world "of leaves, blossoms, and sunlight" is more real than its below-ground world "where the taproot reaches for who-knows-what" (p. 87) – or vis-a-versa, what might the tree say? Higgins is certain that the tree would affirm, "There is no reality for one 'world' without the other. What is a tree without a taproot? What is a taproot without a tree?" (p. 87). The growth and development of both tree-"worlds" is contingent on their communication, "a private, inner process. Dirt cannot be sprinkled on a leaf to nourish it; direct sunlight will not benefit a root. Only the tree itself, through its own mysteries, can convey the nourishment of one distant 'world' to the farthest reaches of the other" (p. 87).

While Lars is working on a mystery, Patrick, unknowingly, is there to assist. Children make sense of life through playing, now and then throwing out hints of *becoming* in inner-outer conversations. How incredibly important playtime is. National priorities are making lessons, rather than play, central in community life (Paley, 2004). As Paley declares, "We must begin again, to watch and listen to the children" (p. 3).

Poetic sound. "Dinner's ready" a parent-cook announces as she moves away from the front of the playhouse outside. "Dinner's ready" calls another child immediately in a softer voice, imitating the first announcement. "Dinner's ready" says yet another child-cook from inside the house, in imitation. "Dinner's ready" says the first parent-cook again, this time, repeating her announcement still further away from the house (KN, 10 October 2003). "Dinner's ready" has a very familiar ring. A daily ritual is carried to the playground, voiced in matter-of-fact, informative, trusting tones. Meals are a certainty, unquestioned, available without stress or excitement. Collectively, the children establish form in timbre, an ABCA form. The second voice imitates in a changed dynamic as well as different timbre. The voice from inside the playhouse is both unique in color and softer still. The timbre returns when the first voice calls again, "Dinner's ready." A sound-shape is created and imitated for no particular reason. Together the children innately create form, calling "Dinner's ready" outdoors in the morning at preschool.

> This place into which knowledge must find its way . . . has to do with care, character, and love—surprisingly antiquated words in the current educational milieu. Integration and wholeness have more to do with the *way* one knows, the *way* one is, the *way* one hopes children will become and how we and they will carry ourselves, and how light and careful our footfalls will be on this Earth. (Jardine, Clifford, & Friesen, 2003, p. 205)

"Ker thump" – one of the two marble-chute boards falls. "Broke," Ken says, pointing to the problem. "It's fixed already," Johann says from his place down along the

side of the long flat board-path. He then begins to chant, “Help me fix the marble chute, the marble chute, the marble chute. Help me fix the marble chute.” Calling for help-no-longer-needed brings out a poetic “marble chute” restatement. “What a magnification of breath there is when the lungs speak, sing, make poems! Poetry helps one breathe well” (Bachelard, 1969, p. 182). Johann, clearly, is breathing well, exercising his poetic voice at the moment. A completed construction soon after calls forth a repeated and increasingly pointed directive from the same child. Johann says, “Look at this. Look at this. Look at this, Ken. Look what I did.” Part of the log truck is up side down and a long board stands on top of it (KN, 15 January 2004). Such a feat is worthy of someone else’s noticing. Persistence is required in getting the needed attention. What might it be like to intuitively differentiate forms of expression in calling for help and in inviting attention to a specific event? A poetic quality appears in a repetitive, rhythmic pointing to “the marble chute” as Johann imitates his own naming of a play structure that engages his attention. “The origin of the poetic art as a whole. . . [is] rooted in human nature” reflected in the innate “habit of imitating” along with “the pleasure” experienced in “works of imitation” (Aristotle, 1967, p. 20). A three-time “Look at this” that is repeated out of necessity, not-out-of-habit, and followed by naming a person and voicing a directive to “Look what I did” serves an attention-getting purpose.

> Help me fix the marble chute
> the marble chute
> the marble chute.
> Help me fix the marble chute (Johann, 15 January 2004)

flows musically, a spontaneous poetic expression created by a child in play.

After three times saying, “Look at this,” Johann extends his effort, adding Ken’s name and pointing with words to actions he definitely wants Ken to notice. This three-timing is

not poetic, like the "the marble chute"-sounding. Four persistent "Look"s call for and, in due time, get the desired attention. This repetition is functional, indeed. The desire for attention calls for a forthright expression, a down-to-earth-ness not useful when Johann-the-Poet expresses feelings of pleasure in the accomplished construction of a marble chute. Calling a playmate to "Look" is focused effort in the construction of an event important to the one who calls. Such versatile-voicing is waiting and ready in the child at play. Contentedness with an already-fixed marble-chute brings forth poetic singing. Instinctively, the poetic-*I-Am* comes forth, at the right time, from within the deep *I-Am* that *is*, always present.

Selling-Sounds

"Selling mar-

bles . . .," chants Lydia from the large canopy area. "One marble is five dollars," she tells prospective buyers. As she walks around the room with her wares, she extends her chant, making the idea complete in one sounding: "Marble for five dol-

lars." Unlike the form of her previous chant, this time the word "marble" continues on the same sound, the same pitch, and "dollar" is split in the middle, letting the last syllable drop down a minor third. The dollar price is new information important to the sale. The cost of the marbles draws attention to itself, a significance reflected instinctively in Lydia-the-chant-shaper's chant form. The going-down sound-shape gives a finishing-strength, this time, to dollars the marbles can bring. The final low tone, an ending point at the completion of a chanted statement, is like the feet we stand on upon the earth. Before long, Lydia reports: "Mom, I got two more five-dollars."

Lydia leaves the large canopy area and makes the rounds again. Again, the chant changes: "Any more mar- Free- bles? eee." Instinctively, a chant of two distinct-though-related segments is shaped with two identical tones in the same form. One segment asks whether others want more marbles; the other identifies a new reality: the marbles no longer cost five dollars; they are free. The messages are balanced. The offer of marbles is forthright. Lydia wants others to have the marbles. The sales horizon has changed, however. The "center" of Lydia's experience has been the sale of a marble to a classmate for a fee. Since no one wants to buy a marble, the experience of focusing attention on putting a marble in another person's hand and accepting their symbolic money into hers, has ended. The change is pressed upon Lydia. She discovers that her experience horizon is unstable; she needs a new plan. She shifts; her attention shifts. The sales line ends, yet the marbles *must* go. If customers will not buy them, she will give them away. Lydia senses the imperative of market forces. How aware of the ways of the world the young child is. Being a child is being an imitator of persons who welcome the child into the world at birth. Without being "taught," the preschool child today absorbs the principles of supply and demand economics and the ages-old chant form serves the seller well.

Ordered-chanting. Lydia and Becky are pie-sellers this morning. Together they chant their wares. Lydia, wanting to encourage sales, tells Becky to walk around the room chanting their wares. Becky gets up and wanders aimlessly around the room, suddenly a seemingly lackluster salesperson. Where might Becky's earlier chanting liveliness have gone? Chanting is an energized-voicing thrust upon the airwaves. Indeed,

chant often erupts spontaneously, like Old Faithful. Chanting-by-request is not a spontaneous event, however. Chanting because someone else tells you to chant, even for a good cause, alas, is not consistent with the nature of chanting. Becky's chanting motivation is changed. In response to another person's request that she chant, she is going through the motions, creating a pseudo-chant. She stops at the coloring table to talk with Mark. Then, again softly repeating "Pies for sa-

ale," she walks around the bread-bakers who surround the other table, peering at their dough-shapes. She goes back to talk with Mark again. As Teacher puts paper bread-baker-name-strips on dough-shapes, Harry briefly takes up the chant from across the room. "Pies for free-

ee" (KN, 13 April 2004). Yet again, chant carries the market-forces message in preschool.

Pair-chanting. "Pies for sa-

ale," chant Becky, Harry, and Patrick individually, off and on. Tucked in among the chantings, is a two-person tag-team chant. Becky begins: "Pies" and Patrick completes the idea, chanting: "for sa-

ale." Patrick makes a sound-tag, finishing what Becky begins-and-lets-go. Both children are attuned to the same sales task. The two-note chant of "ontogenetic origin . . . is an omnipresent, immeasurably ancient, and socially oriented vocal structure. It is deeply rooted, and of pre-eminent importance in the world of the young child" (Pond, [1981d], p. 5). The form is fundamental in the sound of play. The familiarity and extent of its use lets children share the making of a sales call. Like well-attuned runners who, while racing in the

Olympics, can smoothly connect at the right place and time, hand over the wand, and complete a segment of a race begun by another, Patrick and Becky chant an unplanned spontaneous two-person call of "Pies"- "for sale" (KN, 2 October 2003).

Chugging-chanting. After six "chugga"s comes a "choo choo" on a higher pitch, over and over. Eileen, Janet, Diane, and Claudia are parading through the room. Eileen carries the flagpole. The other girls each have their hands on the shoulders of the person in front of them. Becky joins the group. "Who wants to go on a chugga chugga chugga chugga chugga chugga choo choo train for free-

ee?" asks Eileen in a looooooong chant. With her own banner in hand a bit later, Diane chants, using only four "chugga"s and a "choo choo" (KN, 1 March 2004). Whether Eileen, Janet, Diane or Claudia starts the "choo choo" chant matters not; this is a communal effort. "Chugga," like the train of children whose sound it is, goes in a more-or-less straight line. The "choo choo" is higher, naturally: the girls are imitating the sound of a real chugging choo-choo. Being a train calls for cooperative contact. Imagine the pull on the arms as a hands-to-shoulders linked-line of bodies moves through the room. The girls *are* a train. They chug along together through the room.

Being a train calls forth intentional spontaneous group-movement. While the girls-who-are-a-train are not mobile, moving with "very fluid" form (*Webster's New World Dictionary*, 1966, p. 945), they are motile, "exhibiting spontaneous motion" (p. 960). Merleau-Ponty (1962) points to "motility as basic intentionality" in "the momentum of existence" (p. 137). The girls' bodies move voluntarily into and through space that "is" the railroad line. They go right along the "railroad tracks" called for by the movement of

a train. Simply knowing that they want to be a train *and* that they are capable of being one together, calls forth the movements needed. Merleau-Ponty (1962) says, "Consciousness is in the first place not a matter of 'I think that' but of 'I can'" (p. 137). Watty Piper's (1976) "Little Blue Engine" surely makes great effort to get to a state of consciousness, chanting so many "I think I can"s!

The five girls move their bodies together. In being part of a train, each girl's body moves in-relationship-with the other bodies. The unique train-making function calls five persons, each of whom is different, to become one unit. The girls are linked together in idea as well as to each other physically. The momentum of existence as a train does not negate their individuality. They are not "under the control of an 'I think.'" Rather, they are linked together through "the intersensory unity of a 'world'" (Merleau-Ponty, 1962, p. 137), a world of being-a-train-in-play.

Being a moving train is neither a thinking-about-moving-as-a-train nor a thinking-of-space-as-designated-train-space. The movement is "learned when the body has understood it, that is, when [the body] has incorporated [the movement] into its 'world'" (Merleau-Ponty, 1962, p. 139) – the train-world of today's play. "Motility, then, is not, as it were, a handmaid of consciousness, transporting the body to that point in space of which we have formed a representation beforehand" (Merleau-Ponty, 1962, p. 139). The girls' bodies are not "in space, or in time. [They] *inhabit* space and time" (p. 139). Stepping their train-selves around the room is not a compilation of "motor 'memories' of the starting position and each successive instant of a movement . . . dovetailed into the present" (p. 140), like an old-fashioned cartoon booklet one can hold tight and let the pages fly by, making characters soar through the air. The tiniest bit of movement

"embraces its whole span" (p. 140), especially the very first one that sets up the train connection between where the girls are now and where they will move to, a present moment when the movement begins and a time in the near-future that will come as the train moves to and arrives at a different place.

> In so far as I have a body through which I act in the world, space and time are not, for me, a collection of adjacent points nor are they a limitless number of relations synthesized by my consciousness, and into which it draws my body. I am not in space and time, nor do I conceive space and time; I belong to them, my body combines with them and includes them. The scope of this inclusion is the measure of that of my existence. (Merleau-Ponty, 1962, p. 140)

This is an "*I Am*" experience. Together the girls can raise their voices, saying, "We *are* a train." They are working together and finding meaning, not in "an act of thought, as the work of a pure *I*," but in a "union of essence and existence" in bodily experience (Merleau-Ponty, 1962, p. 147).

Unheard-sounding. "One cart for sa-

ale," Lydia chants from high up in the grassy area, near the swing. She no longer needs the wagon. Other children are not wanting her to push them or pull them in it at present. No boxes are stacked in sight, ready to be moved about. The time has come for her to find a new wagon owner. "One cart for sa-

ale," Lydia chants again. Soon after, the same chant form is heard, with different words in very loud voices: "Fresh crabs for sa-

ale!" Other children begin chanting the same crab-chant – in unplanned stereo. While standing between the sand lot and the ramp-bridge, I hear one child in front of me and another behind me chanting,

“Fresh crabs for sa

ale.” The sound rings out in an unanticipated unison sung by persons a distance apart. A bit later, the chant comes again, from a playmate. “Fresh crabs for sa-

ale” they chant together again and again while walking across the grass, going from the swing area toward the playhouse on the far side of the playground. The two girls move, not as a duet singing different lines of tones in harmony. They are a very-tall-and-very-small pair, chanting in unison. The small one reaches way up, holding onto the handle of the small red bucket of “crabs” she is carrying with the tall one. Short legs run beside long-leg-strides.

Before long, Eileen walks from the playhouse toward the table under the great tree, a red sand-sifter plate in-hand. The content of her plate and the rhythm of her chant are transformed. “Fresh crabs for sa-

ale” becomes “Fresh cherry pie for sa-

ale.” Over and over she chants, returning somewhere-in-between to the crabs theme. She makes a U-turn, going from the playhouse, past the water hole, towards the swing and, there, she turns around. “Fresh crabs for sa-

ale” she is chanting still. Lydia suddenly flies criss-cross over the grass to Eileen, calling loudly time after time, “I’ll buy some! I’ll buy some! I’ll buy some! . . .” Eileen turns again, still calling with a very loud voice, “Fresh crabs for sa-

ale,” walking briskly, at a near-run. Lydia walks the fast pace

about four feet behind Eileen. With her arms waving in a repeated movement of exasperation, she calls over and over in concert with Eileen's crab-chanting, "I'll buy some! I'll buy some! . . ." Though the calls continue, no sale is finalized.

Eileen returns to the playhouse and, within a short time, a trio of girls comes out one at a time. Moving through the wide green grassy space between the playhouse and bridge-ramp structure, Diane, carrying a sifter pie-plate, chants, "Fresh pie for sa-

. ale.

Soon after, Eileen comes out carrying a red bucket, chanting, "Fresh crabs for sa-

. ale."

Finally, Janet exits with a bucket, continuing the chant, "Fresh crabs for sa-

. ale" (KN, 24 February 2004).

On a winter's day in out-of-door play chanting voices send messages of varying content from a wide range of places around the play yard. Each child hangs selling-sounds on the same two-tone sound-form, moving from a first tone to one an approximate third lower, a simple-form chant. Chant enters through a call for a new wagon-owner and moves to crabs and cherry pies, neither of them needing to wait to be "in season." Children in fantasy play put crabs and cherries on sale fresh today, in February. While cherry pies and crabs surely would together enhance a fine festival, the children are not planners of one grand gathering. Whether chanting alone, with an-Other, or with Others, the children are chanting for their own cause – all with the same chant form. How extraordinary it seems to have children spontaneously call out an identical chant from different locations, in stereo. Though one bucket-holder in a pair has more lived

experience in growing than the other, the source of their chanting is not a matter of the older child teaching the younger child to chant. Both bucket-holders and all the other chanters as well share a legacy handed down by generations. In chanting, the playing children are both united in form and loosely bound. Poet Robert Frost (1971) writes:

> She is as in a field a silken tent
> At midday when a sunny summer breeze
> Has dried the dew and all its ropes relent,
> So that in guys it gently sways at ease,
> And its supporting central cedar pole,
> That is its pinnacle to heavenward
> And signifies the sureness of the soul,
> Seems to owe naught to any single cord,
> But strictly held by none, is loosely bound
> By countless silken ties of love and thought
> To everything on earth the compass round,
> And only by one's going slightly taut
> In the capriciousness of summer air
> Is of the slightest bondage made aware. (Frost, 1971, p. 257)

Lydia illuminates the unity in chanting on this day. "I'll buy some!" might be heard as a going-slightly-taut that calls attention to the loose binding of chant form that insists on form in tones then, with flexibility of rhythm, carries the calls through the air. The eager would-be-buyer rushes to a seemingly ready-to-sell crab-seller. In repeatedly calling, "I'll buy some!", Lydia is speaking for herself. She wants to buy crabs from Eileen for herself. Calling to buy crabs has a *personal* purpose; it is not a *communal* event. Lydia is calling to Eileen's ears only. The chant form is not useful here. Instinctively, Lydia calls otherwise.

Lao Tzŭ says:

> What is firmly established cannot be uprooted.
> What is firmly grasped cannot slip away.
> It will be honored from generation to generation.
> (Lao Tzŭ, 1972, p. [107])

These children, like children who have come before them, who are today in other places, and who are yet to come are chant-makers, sound-shape makers who use two specially-related tones an approximate minor third apart, a sound-form that begins high and goes to one tone just a little lower. Children chant in play today in the same way that children in the Pillsbury school chanted nearly seventy years ago (see appendices A and B). Chanting is a firmly established practice that is not being uprooted, is not slipping away. With their voices in play, these young chant-makers are honoring a legacy of countless generations past. Chanting children at play the world over spontaneously, unknowingly honor the musical roots also acclaimed in the voices of their ancestors.

Discovering "Being" Voices

With the sounds of this chapter ringing in our ears, it is difficult to imagine *soundless* children being galloping horses, playful kittens, dragon-slayers, builders of bridges, boats, trains and the like. The imagination of the child blossoms in the child's voice and other sound-making. "The silence of the invisible comes to life in sound" (Ihde, 1976, p. 3). In this chapter we have listened "To the things themselves," to the roots of *being*. Each sounding of a "Wheee!", every singing of a song, all the barkings of dogs and mewings of kitty cats and neighings of horses, each chanting to sell marbles and crabs and pies, the many repetitions of names and words, and all the wordless sound-shapes that bubble and leap and spin through the room and over the playground – the *making* of every sound-form is a spontaneous musical expression-of-*being*. Heidegger (1962) says, "*The 'essence' of Dasein lies in its existence*" (p. 67). Each sound-making is a way for a child to *be*, a reflection of the child's existence, the child's *being*ness.

The creativeness of each child flowing together with the sound-making of others illuminates children's existence as makers of myriad musical sound-forms. With tone, pitch, rhythm, dynamics, and form they create phenomena that are countered by "covered-up-ness" (p. 60) – the un-recognition of musical-makings. The sounds clothed in everyday-understanding are recognized as "sounds of play." Heidegger (1962) affirms that "Phenomena, as understood phenomenologically, are never anything but what goes to make up Being" (p. 61). Musical shapings are *Being* born of *being* in play, *Life* spontaneously created by children musically making. Williams (1994) says,

> Your essence is what is truly you
> What cannot be taken away from you,
> What you can never lose or change or destroy
> Or get rid of.
> The irreducible you. (Williams, 1994, p. 62)

The "sense of *I Am* is one with the Now" (Tolle, 2003, p. 46). Musical forms, naturally created by children in play, simply come and go, rooted in *Being*.

In Chapter Five, I have extended my search to understand the meaning of spontaneously *being* a maker of musical sound-forms. Witnessing this music-making leads me further into an understanding of the meaning of Being a young child, a spontaneous music-maker. This dissertation is grounded in the phenomenological question: **What is the lived experience of preschool children spontaneously making music in play?** In Chapter Six, I examine *time and place* in the lived experience of a young child making musical-form. Come, listen! New soundings await us.

CHAPTER SIX:

SOUND-SHAPING "TIME" IN "PLACE" AT PRESCHOOL

Musically Sounding the Now: Timbre-ing Time in the Space of Places

> I saw a ship a-sailing,
> A-sailing on the sea,
> And oh! it was all laden
> With pretty things for thee!
> . . .
> The captain was a duck,
> With a jacket on his back;
> When the ship began to sail,
> The captain cried, "Quack! Quack!"
> (Unknown, 1961, p. [6])

"Aye! Aye! Captain!" Mark responds to Captain with a grand flourish. This sound is not the sharp nasal sound of a duck's "Quack! Quack!" Nor is it the straightforward hale and hearty tone one might expect from a pirate-mate to the Captain. Like Pavarotti on a gala evening at the opera, Mark sings his reporting-in. Opera-style singing floats out over the playground from his out-of-sight opera stage proscenium, on-the-ground under-the-steps space barely large enough for three squeezed-in bodies to huddle (KN, 25 February 2004). What calls forth a vibratoed operatic voice from a child in hiding? "Music lives in time rather than in space" (Glöckler, 2004, p. 77). Mark is constrained by neither, not by the time of day nor by being in a small low space, his body tightly-pressed against others. Mark's role as crew-mate for the Captain calls forth the words but not the way of their making. Mark is singing-opera-style just to be singing-opera-style late in the morning of a preschool day.

Kitchen voices chatter on the landing above the Captain and crew. "We need some more grass and some more sand," declares Kelly. She and Cathy are active stirrer-chefs at the moment. Timbres of sounding made by two thick sticks and a red sand shovel

banging together and against the edges of the large metal soup-pot accompany the rhythmic chatter. Energized stirring is splashing soup onto the girls as well as onto the floor. Gretchen tips the red sand-strainer, dropping the last of the crab apples, sand, and shavings into the pot – and not. Unbeknown to the contented cooks who chatter and stir, soup-that-is-sand is soundlessly falling through the cracks in the floor. The cooks are also rain-makers, of a sort. Being crowded is not an issue for players above or below. The nature of concurrent playtimes and adjacent places, where narrow space between floor-boards-that-are-also-ceiling is larger than grains of sand, brings a call for change. "Let's go find another place," says Nelson down below. Captain and crew abandon ship and come out from under the kitchen. Singing confronted by distress refuses to sing itself. Mark, however, clearly is taking the change in stride. The sound of his singing is no longer flying out and under into the air from a hidden proscenium. The sounds of his voice flow freely over the green grass as he strolls along with his mates in search of a new ship (KN, 27 February 2004).

Patrick is singing and making whole-arm circles on his walk across the room. Oh, the space it takes for a tall boy's arms to whirl like windmill blades far away on a Dutch site! Patrick could *be* in Holland now. Being in a space does not bind him to this preschool place. I wonder where he *is*. We cannot know where preschool children are. Experience and imagination endlessly extend the lived-world. Time and place are where the body is now – or is not. With facile skill, human beings live in the now, leap into the past, project themselves into the future. At any given moment, a child is here, there, or any where – not contained, as one might think, by preschool walls and fences. Imagine being a preschooler saying:

> "This must be the sea" (KN, 10 September 2003). "We're diggin' for treasure." "Let's bring it to our ne-ew ho-o-o-ome (KN, 29 September 2003). "The squirrel said 'good night' through the roof. 'Good ni-i-i-i-i-i-i-i-ight!'" (KN, 29 September 2003). "Pretend it was winter already" (KN, 29 September 2003). "Honey, hurricane's coming in half an hour" (KN, 14 October 2003). "It's raining strawberry! It's raining chocolate! It's raining vanilla!" (KN, 30 September 2003). "This is the President's house. I'm making the President's house. I'm the President" (KN, 3 November 2003).

Children take up playing when-and-where they are – in the height of exploring a forest, during the lullaby as the baby is going to sleep, in the midst of guiding a rocket-ship into orbit. A play event has neither a beginning nor an ending.

Creative play is, indeed, unpredictable. During free play, "The scope, profundity, and sheer energy of the childhood imagination . . . 'moves forward simultaneously in several planes of thought at once'" (Jenkinson, 2004, p. 96). In building a marble run or setting up a store, the imagination is, indeed, active. Children are *not yet* playing, however. Teacher approaches slowly and, with a gentle voice says, "We've come to help clean up." Johann looks up wistfully and near-whispers, "We didn't get to play. When do we get to play?" (KN, 16 September 2003). The children are still *getting ready* to play. Once playing begins, "the to-and-fro motion of play follows of itself" (Gadamer, 1960/1999, p. 104). Time and place are *here* in the Now, wherever and whenever in whatever "distinctive place-worlds" children themselves elicit or encounter through "the liveliness and evocative power of placement" grounded in the active agency of their bodies (Casey, 1993, p. 181).

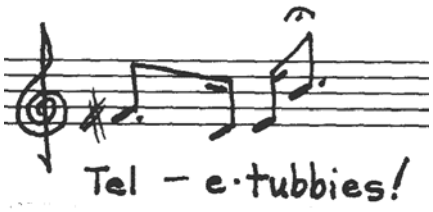
The traveled distance to a time and place imagined are without the limitations of earthly clocks or calendars or travel means. The child imagines, and is there. On their daily journeys, in the classroom and on the playground as well, preschool children move "not simply from here to there but from here to here to here, or more precisely from the

here-in-view-of-there to the there-reached-from-here" (Casey, 1993, pp. 278-279), all the while making music. "Music . . . is not an isolated thing; it is part of a life-process; it is separate neither from the child's consciousness nor from any aspect of the child's everyday life" (Moorhead & Pond, 1942/1978, p. 49). Come with me now and listen to the spontaneous music preschoolers will to make at any time in all kinds of spaces in indoor and outdoor places while playing in yesterdays, todays, and tomorrows unencumbered by a calendar or a clock, never tied to location, location, location.

Timely Sound-Shaping: "Now Here Am I!"

> Sing me a song
> of teapots and trumpets:
> Trumpots and teapets
> And tippets and taps,
> trippers and trappers
> and jelly bean wrappers
> and pigs in pajamas
> with zippers and snaps. (Bodecker, 1983, p. 193)

"Ring around a rosy. . ." sing Janet, Claudia, and Mark first thing in the morning. Again and again, holding hands and going around fast, they fall to the floor at the end of the song. This time, Mark stays down on the floor so the girls stay, too. Tapping the pulse on the rug, he says, "Cows in the meadow smelling flower cups. Ring around the rosy and we all jump up!" – and up they jump to sing again. They are going around sooo fast! Thou Mark is winded, he near-doubles-over in laughter. "Would you like to play?" he asks Nelson. "It's fast. You go really fast." "No," says Nelson. "Let's sing the song first," Mark says, clearly hoping to entice Nelson to play, too. He begins again: "Ring around the rosy. Teletubbies!"



Laaughter fills the air. Into the singing of a children's song that spans the experience of generations in play, Mark weaves at-the-time television characters, a more recent remembering. "To remember is to relive the past" (Casey (2000, p. 107). How brief this span of remembering! An experience of re-membering the joy of childhood is neither utilitarian nor searched-for. Mark's singing brings to school a remembering that actively re-enters the no longer existent worlds of the past, recalling the highlight of the experience, the bodily-felt sound of sheer joy. Mark is amusing himself and others in a blending of time and place, tales and relations.

> What if we were to imagine 'development' as an open field of relations, in which each voice, each tale, each breath requires all the others, all its relations to be full and rich and whole and healthy and sane . . . thus ecologically? So that, in fact, the old never replace the young but live *with* them, so that one . . . simply becomes, . . . able to live well with all the voices of the Earth. (Jardine, Clifford, & Friesen, 2003, pp. 146-147)

With the singing of two intervals, Mark brings new life into play, expanding the repertoire, updating the literature, seeding laughter everyone shares. With the sound of a descending major third, he proclaims "joy," and, with a faithfully-strong upward fifth, he celebrates life that is making-music-in-play. Such depth held in a word.

Singing Time in the Bakery

"Oooo"s, unexpected, resisting "oooo"s sing out in the bakery. These sounds are not like the singing-oooo's of the choir I warm-up with in sound-shapes that step . . . up . . . up . . . up . . . up down down down down . . . in time-taking legato lines. These are impulsive "What *IS* that?!"- sounds. The chorus-of-squeezed-tones pushes out narrowed physical spaces, making immediately clear the rejection of the aroma-breathed-in. The

baking table becomes a nasal-choir audition site. The children waste no time in weighing this smell or examining it from different sides of the table. Bread-maker reports on this smelling are a "vital communication with the world" (Merleau-Ponty, 1962, p. 52). Though yeast may contribute to the task at hand, it does not invite more breathings-in. Yeast is not added to the preschooler smells-good list. Helen Keller concludes that encountering the sense of smell is an experience with "the fallen angel . . . [and] the least necessary of our senses" (as cited in Ackerman, 1990, p. 37). The sense of sound expresses the at-once-resistance to this baking-related encounter. The nose underscores the rejection by altering its own shape, contracting, creating wiggles and ridges, and thereby transforming would-be dulce-oooo's into nasal-timbered-oooo-tones. In the bakery, sound sings-without-waiting the sensitivity and resistance of preschool noses.

Moving highs to low.

"Bye-bye, flour . . .," sings Daniel, bidding flour adieu as he pushes it with his leveling-finger over the cup-edge, letting it fall from the cup to pile up in a new place. A sequenced pattern of singing tones moves down, down, down, gradually giving way to vocalized tones. I wonder what lets singing tones change to speaking tones. Daniel has no conscious concern about the placement of sound within his body during its making. He is voicing his adieu to excess ground-up grains of wheat collected in a measuring cup. Moving flour from a very small container-space into a much larger one is a going-away, a change of space within place that brings forth a good-bye song. Daniel sings as he moves flour from one place to another, leveling the top of the flour by sliding his finger across the edge of the cup (KN, 4 November 2003). Daniel sings what I hear as a "bare sound." He sings-then-speaks many good-byes to flour in a sequenced musical pattern of

descending sounds, adieus-to-flour-in-changing-places. In bare sound – singing tones that carry the words "Good-bye, flour" – a lived experience of phenomenal musical expression takes place in time.

Sliding a finger across the cup to remove excess flour is a straight-edge movement, a gesture that moves in a level line across the top of the measuring cup. Straight lines go on forever, into infinity, like the number of tails someone might have. "I have three tails," says Marita. "I have seven tails," says Jessie. "I have fifteen tails. I have infinity tails," says Marita, taking fifteen to infinity without a pause. "Let's both have infinity tails," Jessie suggests. "Yeow," Marita agrees (KN, 3 May 2004) and the straight line bends. "Let's both" is a magical linguistic gesture, a pair of words that is a coming together for a pair of girls, a circling into a unison. Circling is a hermeneutical gesture of "welcoming, gathering into a whole" (Levin, 1985, p. 164). Within a gathering that encircles is a center that no straight line ever points to. Precious things that deserve protection can be in the center (like children); yet the circle never points to what is in the center. Encircling evokes, "calls forth; summons" (*Webster's New World Dictionary*, 1966, p. 504) a center, acknowledging that it *is,* yet making no effort to point directly to it. "The hermeneutical circle symbolizes gestures of gracious humility: of selfless waiting, letting go, letting be" (Levin, 1985, p. 165), an attitude of "dynamic balance" – *Gelassenheit* (Levin, 1985). Imagine encircling children, observing them grow and learn. What wonder this offers. A "trajectory of opposition and conflict" inherent in a straight-line go-to-the-goal melts into a gathering whole. Infinity is the center of the circle, "nothing to be grasped, nothing to be posited, nothing to be possessed . . . a living

exemplification of ontological tact, of reserve, of circumspection, of reverence" (p. 165). All this, and two young girls with infinity tails.

Hurried returning. "We can DO it!" says Nelson, pointing to action with an accented "DO"-sound. "WE can do it!" says Johann, using up-front dynamics to tweak the meaning of exactly the same words, giving notice that Johann and Nelson, too, are in for baking, the "DO"-ing that Nelson first affirms is possible. "It's time for baking!" sends Jonathan hurrying to wash his hands. Hurry has an "echoic base" in "hurl . . . to whir, whirl around" (*Webster's New World Dictionary*, 1966, p. 710), an appealing kind of child-movement at this baking-time. Jonathan, indeed, moves his feet faster across the floor than is his natural pace. In hurry-scurry mode, he gets to the baking table in record time. Baking-time is not an always-time. Baking-time is limited to events that happen in a selected-now, with particular materials in a particular place. Nelson, Johann, and Jonathan are experienced preschool-bakers. A hurried return is known to be needed. Baking time passes quickly. Jonathan wants to be in the baking-now with Nelson and Johann.

Dueting at the edge. "Tap-tap-tap . . ." Diane lightly hits an egg against the edge of the large ceramic baking bowl. Voices sound. The eggshell-surface and rim of the bowl as well as all things required for baking or any other task "must also be heard in terms of a voice being given the things" (Ihde, 1976, p. 67). With Diane's help, the eggshell and bowl sing "a '*duet*'" (p. 67). The pianissimo voices of the crackly egg-shell-edges are, indeed, audible as Diane gently pulls the hard-yet-fragile eggshell apart. "Knowledge in [her] hands" links with "bodily effort . . . The body is our anchorage," says Merleau-Ponty (1962, p. 144). The egg Diane opens plops into the waiting flour-

mixture as Harry, Jessie, and Janet wait their turns in a line. Playmates waiting-with each other anticipate a contemporaneous experience. Levinas (1987) says:

> We are surrounded by beings and things with which we maintain relationships. Through sight, touch, sympathy, and cooperative work, we are with others. All these relationships are transitive: I touch an object, I see the other. But I *am* not the other. I am all alone. (Levinas, 1987, p. 42).

Each child knows "The here and the there, the near and the far" of waiting to take a turn breaking an egg. This is an “embodied experience” (Casey, 1993, p. 63); the body-in-place experiences being “just there,” at the egg-breaking “site” (p. 65). The children stand on an egg-breaking waiting-time line. Imagine what it might feel like for a child who is waiting to break an egg, watching classmates take a turn, being next.

Janet and Jessie create their “duets” and their eggs fall just right into the bowl. Harry creates a more-easily-heard mezzo-forte “Crrrack!”-duet as his full-lower-arm-swing covers the required space in a shorter time than the girls’. Harry feels the egg white and the yolk and many tiny shell-edges blending, dripping toward the tabletop. Eagerness to break an egg comes forth as a rush in time with well-intentioned movement through space. The egg spreads, covering different-from-the-expected space and more of it.

> Humpty Dumpty sat on a wall.
> Humpty Dumpty had a great fall.
> All the king’s horses and all the king’s men
> Could not put Humpty Dumpty together again. (Traditional)

What is it like for a child to have the expected not happen? To break is “to cause to come apart by force; separate into pieces by shattering; crack; smash” (*Webster’s New World Dictionary*, 1966, p. 179). What negative-sounding descriptors! Harry has developed hand-knowledge linked with “bodily effort” (Merleau-Ponty, 1962, p. 144) that is different from what the girls demonstrate. Understanding “when ‘not to notice’

something" that breaks unexpectedly "is a gift" (van Manen, 1991, p. 151). A child needs tactful attention when an egg goes "Splat!" unexpectedly. Teacher embraces the egg-splat!-experience simply as a happening. Harry's spirit sails, unscathed. The sound of his encore "Crack!"-duet is music to his ears. This egg falls right into the intended place.

The egg-experience of a waiting time is only in the consciousness of the person who holds the egg then cracks the shell. The egg's timing of opening is at the mercy of the egg-breaker, like the opening of children to the world is at the mercy of surrounding adults. What might it be like for a child to experience a waiting-time before being released into usefulness? To release is "to unfasten and let go, as something snagged" (*Webster's New World Dictionary*, 1966, p. 1228). Children breaking eggs at the baking table are clearly not snagged. They are not directed to be at the table or brought there against their will. The children experience egg-breaking that is a letting-go-into-usefulness.

Timely circled thickenings. "My guitar . . .," sings Daniel, strumming the very large wooden spoon Teacher bought, bringing Budapest across the ocean and to the baking table. Daniel, Marita, and Teacher together hold onto the thick more-than-a-foot-long spoon handle, doing a three-in-one stirring, stirring, stirring. As the bread-dough mixture thickens, a "thickening" emerges, also, within the stirrers. They are drawn together in spirit through the cultural-conjunction (Casey, 1993, pp. 252-253). An "augmentation of being" (p. 254) is shared through experience made possible by Teacher's gift from a far-away place, a symbol of a journey made "*in* space and *in* time" (Casey, 1993, p. 274). Teacher's journey "adds a crucial dimension to [the children's] understanding of what place is all about" (p. 275). Symbolically, the large wooden spoon

brings them into lived experience, “intertwining them in space” (p. 277) with a place called Budapest. The large wooden spoon, a Hungarian cultural artifact, makes possible an unusual three-person turning. Casey (1993) urges us to “Remember that place is a remarkable thing” (p. 39). Where we come from and where we have been influence both our personal and collective sense of self. Indeed, “We are the children of our landscape” (Durrell, as cited in Casey, 1993, p. 38).

Rising time. “Look!” exclaims Angela. Millie, Diane and Harry have been playing the baking trays (KN, 4 November 2003). Attention readily goes now to Teacher, who is taking the puffed-up dough out of the bowl it had filled and placing it on the table-top. She kneads it, lifting an edge of dough with her fingers, folding it over, then pushing it in with the heels of her hands. The big lump of dough turns as she kneads it again and again.

“Up and down! Up and down! . . .” sing the children and Teacher as fingers busily shape bread dough. No bodies bob up and down at the baking table like they do as soon as this song starts during a circle time. Perhaps it is remembering-the-feeling-of-freely-moving that returns the children to that time and colors the laughter in their now-singing-voices. “All around the clown,” sings Becky, varying “all around the town” (KN, 30 April 2004). Two great sneezes erupt at the baking table. The sneezer's body is “itself a proto-place” among other bodily “proto-places.” The sneezer’s body becomes, by its own activity, a “counter-place,” making the baking table a momentary "conflictual place" (Casey, 1993, p. 131). Describing the kinds of places a sneezing-body becomes is an any-time activity. Sneezing says, however, “*Do something now!*” “I'll put your name on that

one," says Teacher (KN, 30 April 2004), and into high heat all the bread-shapes soon go. Even a sneeze cannot damp the healthfulness of a bread-baking experience.

Bread-baking is a rich sensual experience. Children *hear* the clank of measuring spoons and cups and egg shells cracking. They *see* the colors and shapes and sizes of different ingredients as they are put together and *feel* the dough before and after it rises. They *move their bodies* in stirring the ingredients and in *touching* a piece of the dough to shape it. They *smell* the yeast and resist it then delight in the aroma that fills the room as the bread bakes while they play. The *taste* of the bread at snack time is delicious. They may *feel the warmth* of the bread still. Bread-baking calls for *language* used in singing that always happens during baking time. The activity involved in bread-baking is different from finger-knitting or painting, leading to a *conceptual sense* of bread-baking in due time. Shaping one's own ball of bread dough and having it for a snack enhances the *sense of self,* week after week. The experience offers *balance* of self with group and enriches *life* – body, soul, and spirit. Everyone helps Teacher on bread-baking day. Oh-so-satisfying this is! Teacher says this is the most enriching of all the many varied activities in preschool.

Doubled-place timing. Lydia is singing. She is the only child making music in the room at the moment. She sits among the crowd of bakers who are helping Teacher make pumpkin bread. Others who were singing are no longer doing so. Lydia alone continues, singing a beautiful very long song (KN, 30 April 2004). In singing, she is carried away from the bustling busy-ness all around her. It is as if she is dreaming. "The dreamer's being invades what it touches, diffuses into the world" (Bachelard, 1969, p. 167). The "*tonality of [Lydia's] being*" (p. 167) is different from that of the children she

sits among at the moment. Like a lovely silk ribbon of blue water, the sound of her singing flows in and out, around and about her classmates' frolicking chatter. Lydia is an island unto herself. Seated at a corner of the large rectangular table, she is back ever so small a distance, away from the body-to-body line of busy bakers that completely surrounds the table.

Lydia seems to have remembered a song she has sung in some other place. "Whatever the slice of the recalled past may be, whatever the depth of the recall that characterizes it, there is always a vast but obscure zone around it, from which it emerges and which serves as its support" (Minkowski, as cited in Casey, 1987/2000, p. 76). An "aura characterizes the mnemonic presentation" (p. 76), the remembering experience. The content of Lydia's singing is "remembered" rather than "imagined"; her attention does not wander; it is "riveted" to the "sturdy actuality" (p. 77) of the song she is singing.

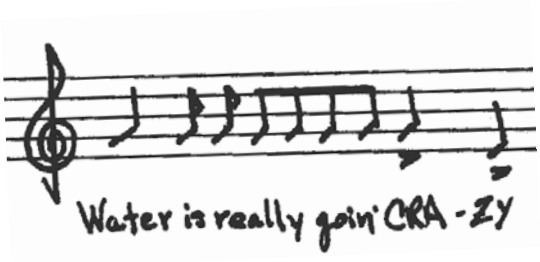
As she sings, Lydia is at the table and elsewhere at the same time. A peaceful atmosphere "pervad[es] the presentation itself" (p. 78). Lydia contentedly sings while others near her busily make pumpkin bread, all the while talking among themselves. The sound of Lydia's voice is not attention-getting for the bread-bakers, just as bread-baking activities are of no apparent distraction to Lydia at the moment. Though she sits bodily in a baking place, Lydia's place of being is elsewhere. She is in her own world, singing.

Changing Time: Water-Otter

> Happy hearts and happy faces,
> Happy play in grassy places—
> That was how, in ancient ages,'
> Children grew to be kings and sages.
> (Robert Louis Stevenson)

"The water's goin' crazy!" says Patrick, pouring another red-bucketful of last night's rainwater into the "lake" the children are digging. Happy hearts and happy faces are happily playing in grassy, muddy, watery places. The volume swells as other voices join Patrick's chant. Soon eight boys and one girl are echoing Patrick's declaration, chanting in unison: "Water's goin' CRA-ZY! Water's goin'. . ." The quick beginning rhythm stalls then punches the descriptive word labeling the strong-willed water.

"It's going *through*! It's going *through*! It's going *through*!" exclaims Patrick. The water is changing places, uncontained by small hands determined-to-keep-it-in-place. The duple-metered chant leans heavy on the vocal sound of "through" as the water trickles through the edge of the small dug-out area and moves toward the center of the water hole. The large depression in the center of the playground that is a place of "rough ground . . . becomes a play partner" (Nabhan & Trimble, 1994, p. 27). Many hands are now making great effort to contain the water. "Water is *really* cra-zy!" exclaims a water-worker.



A communal water-control effort is in full swing. "Let the water out!" someone calls. The volume balloons! The whole group of children is chanting at full volume: "Let the water out! Let the water out! Let the water out! . . . " As on and on the chanting goes, the sound of "the water" begins to merge. "Let the-water" elides: "Let thawater . . . Let thwater . . ." and, there he is! "Otter" comes to preschool! "Let Otter out! Let Otter out!. . ." chant the children. In hearing self and other, sound shifts to new meaning and a watery "Otter"

arrives unexpectedly in the world of preschool play. A significant embodiment enters the play-world, given place in the waterhole on the playground. “Let Otter out! Let Otter out! Let Otter out! . . .” chant the children over and over and over at the top of their lungs (KN, 15 October 2003).

Voices gather in a coming-together at the center of language, in the transforming shaping of sound that moves language from the element of water to the being of a creature. The sound itself sails from within each small body in the voice of the child, from the breath of a child into the air outside, bringing new life into being. A word is transformed, coming into existence through the shifting of sound in a group of voices. The beginning “water” is clear; the ending “Otter” is clear. The transition occurs within a communal listening attuned to the re-sounding of a word. The outward motion aligns on a horizon that blends diverse sounds into a new sound, from one familiar naming into another, word centered in language understandable to all in its newly-formed sound-shape. The meaning of water is objectively clear to the children as is the meaning of Otter, a creature unexpectedly present in play. The unanticipated transition is fully embraced within the community. The spirit of living word is transformed by the listening ears and responding voices of preschool children. As witnessed by the children, “Sound and meaning” do, indeed, “embody significance within the World” (Ihde, 1976, p. 118). How remarkable the communal spirit that creates Otter! A polyphony of voices, “a multiplicity of sounds” (*Webster’s New World Dictionary*, 1966, p. 1134), abounds in the waterhole play. “The voices of the World find response, an ‘echo’” (Ihde, 1976, p. 118) in the voices of Others at play. Shouts and chants resonate with children on the playground and members of the group, in play, bring new life into being.

Ihde (1976) says, “Wherever I find myself I already stand in the midst of word” (p. 118). In the midst-of-word in playground-chanting, “water” is transformed by group will. While perceiving realities in water play, children imagine more that might be happening. “There is in polyphony a duet of voices in the doubled modalities of perceptual and imaginative modes” (p. 119). Children “hear not only the voices of the World, [they] in some sense ‘hear’ [themselves] or from [themselves]” (p. 119). The language of their “Let the water out!”-reality is chanted while watching water escape-or-not through a hand-made wall of mud. This reality-language bends in accordance with imagination that, in listening to their own voice as well as the voices of others, hears the “wuh” sound in the beginning of “water” fade away and the “ah” sound become “leader of the band.” Water gives way as minds conjure up an image of a water-loving animal. The children name him “Otter.” Reality and imagination sing together, bringing new meaning in voiced words that transform a liquid element into a warm-blooded beast in the mud hole on the preschool playground. “Let Otter out! Let Otter out! . . .”

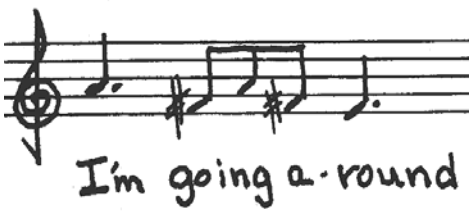
Otter is very present – and caught. He enters the imaginations of each child in the large group that is playing around the water hole. Children chant for Otter’s freedom though no one sees a live furry animal. “The irreal presence is marked by ‘immanence’ as [belonging to the children] and as ‘hidden’ from the other” persons on the playground not engaged in waterhole play (Ihde, 1976, p. 121). “No more water!” declares Daniel, chanting alone. “Let Otter out! Let Otter out! . . .” “We’re the other team,” Lars, David, and Alex nearby affirm. “Otter out? No! Otter in!” Before long, a sing-song chant begins elsewhere on the playground: “Otter in! Otter in! Otter in! . . .”

A week passes. “Are you trying to dig up Otter?” Daniel asks Carl, Patrick, Mark, and James, who are digging in the water hole, making the lake larger and deeper. Days have passed, and Otter is still at school.

Winter Icing

> In January
> it’s so nice
> while slipping on
> the sliding ice
> to sip hot chicken soup
> with rice.
> sipping once
> sipping twice
> sipping chicken soup
> with rice. (Sendak, 1986, p. 76)

“I don’t want to ICE SKATE. I want to ice SKATE.” And what is the difference, pray tell?! Tim knows and dynamics help him declare a distinction. He is playing with sound, like others do sometimes, saying, “Ice cream? I SCREAM!” A tiny ice pond has formed between the two very large trees near the gate. “Hey! Try this!” Angela calls, running from the large tree nearest the tables onto the ice patch and into a group of four other skaters already there. Her “Hey!” is like a sharp swath of sound that jabs the coats of her playmates to get their attention. She wants others to do what she is doing. Her delight in getting onto the ice brings out a loud squeal. “I’m going around,” she sings, naming what she is doing.



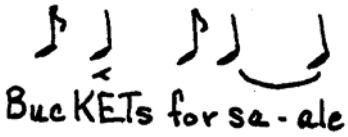
Angela is sliding and wiggling in the very little skating space available, singing a “luh”-song of stepping-tones. “Luh”s, like “la”s, carry happy syllable-soundings. Becky and

Carol are holding hands, helping balance each other while circling in the middle of the ice patch. Nearby, three other girls are holding hands to be holding hands, while singing a song that begins with a low tone and steps up, up, up, up; jumps down and up and down and up. Singing is not potentially unbalancing for the body, like ice skating might be. Singing calls for lots of in-breathing for out-singing and is happiness-reflecting.

"Snack bar's open! Snack bar's open!" calls Patrick, the entrepreneur. His place of business is adjacent to the ice patch, close up against the big tree nearest the fence. Trailing segments of ivy leaves and sand in a small red bucket are now "food" (KN, 17 October 2003). He looks and listens as Becky calls, "Do this!" while whirling around on the ice next to Angela, who is singing again. "Snack bar!" he chants, paring down his sales pitch to the bare essentials on a pair of high-low tones. Marie is insisting that the ice that brings potential customers to the area is in need. "It's time to clean the ice. Clean the ice!" she calls.

With a small fir-tree branch, she sweeps away bits of nature that have been brought onto the ice-patch by the skaters. Diane begins chanting to business-man Patrick: "We didn't pay you. We didn't pay you . . .," using the commonly-known traditional sound-form in chanting negative news directly to the one who is losing money. Lydia offers a suggestion to Patrick. "Don't let Diane and Eileen have any more food. Only cake" (KN, 21 January 2004). The melodious flow of language heard in her statement (Ihde, 1976) is most apparent, surely, at the end: "Only cake." History re-circles in a spontaneous contemporary re-minding of the historic "Let them eat cake!"

"BucKETS for sale! BucKETS for sale!" chants Harry nearby, with a hiccuping rhythm.



He and two other boys are standing at the far right end of the table nearest the fence with a considerable collection of buckets, some red and some blue. Though they are facing away from the playground, directing their chant past the fence, the sound spreads far and wide. Ihde (1976) says that, though language is elementally bound to time and other media are bound to space, music "takes place in time" (p. 57). The edges of place entered by hiccupping "BucKETS" at this time are dissipating beyond the playground fence, letting children in many places hear the "BucKETS for sale!" that Harry and his friends are chanting (KN, 1 December 2003).

Nature's gift of a small patch of ice is exercising the children's bodies, stimulating their imaginations, nurturing relationships, providing grounding for development of their creative and intellectual capacities in years to come. Through embodied musical experience, children interact through sounds *of* each other (Ihde 1976), creating a sound-collage that richly colors the play-full experience.

Hiding in Open Spaces

> I'm hiding, I'm hiding,
> And no one knows where;
> For all they can see is my
> Toes and my hair. . . (Aldis, 1961, p. [18])

Marita is dancing Merce Cunningham style, crossing the end of the carpet with lots of spontaneous varied wiggles and stretches while bending her arms up at the elbow and flapping her hands. Not long after, she counterbalances lots and lots of movement in

open space with being a still, quiet, curled-up form in a space smaller than she can make herself be, a place under a three-legged three-foot high stool (KN, 9 October 2003). Finding a place to be is something Marita can do, though place itself cannot find a place to be; place *is*. Place creates boundaries, "provides the absolute edge of everything, including itself" (Casey, 1993, p. 15). Though Marita can be in a place, and, in fact, is in a place she concludes is too small for her, "Place is *in* nothing" (p. 15). Marita *can* be in a different place and she chooses to be. She is under the nearby round table on this, another day, not making a sound (KN, 9 February 2004) and, on a tomorrow, beneath a large rocking chair, silently filling space like a triangular wedge (KN, 1 April 2004). Another day she is behind the curtains that hang in front of the storage-shelves, with a self-imposed hush, and, on another, hunkering down outside under the trailer steps, communicating with no one (KN, 26 February 2004). Marita can be in so many different places, unlike place itself. No place can be in a different place, whether it is a teeny tiny place or the cosmos (Casey, 1993). Time and time again, Marita quietly hides herself away in places unseen and some-times when seen, remaining unheard. Perhaps she *feels* invisible. What might it be like to feel invisible day after day in a play-place and be silent while other persons are laughing and playing and singing and dancing all around you? I wonder what might be the meaning of Marita's silent voice in visible-invisibleness.

Aside-time. Teacher is singing now, all the time folding colorful play cloths, each with the help of a child across from her, then another, and another. All the children are sitting or lying in a circle on the rug, settling into a bit of rest – except Marita, who is looking at the art center arrangement. Marita is in a different place at this time, even though she has come to school many, many days and is familiar with the rhythm of the

day. Children have played and helped put the room in order. Everyone else has gathered in the circle. Marita's body is oh-so-close to those of other children. Yet, Marita is distant from them; it is not circle time in her world at the moment. I wonder where Marita is as she touches the silks and stones and soft felt figures next to the basket and the fresh flowers in the artful arrangement atop the cupboard. Her place and time are different from those of Teacher and children nearby. She is likely unaware of them at the moment.

I wonder what time it is in Marita's world. Time moves slowly at times, like when one is lost in thought. "Time moved so slowly this morning," a friend comments to me, looking down and shaking her head in puzzlement. "It's as if we were together yesterday," I remember hearing jazz pianists Marian McPartland and Chick Corea affirm, acknowledging to each other that, though they may have gone their separate ways for many months or even years, each time they meet, it is as if no time has passed at all. Where *does* time go? What is it that determines whether time flies or drags? What *is* time? Time is how long it takes a bulb to swell and open into a blossoming flower. Time is what Marita is spending now, though it is not money at the store. She is spending something she chooses to "to use up, exhaust, consume . . . to give or devote . . . for some purpose" (*Webster's New World Dictionary*, 1966, p. 1401), a purpose of her own, one she chooses that is different from what Teacher and all the other children are giving attention to now. Unobtrusively and in silence, Marita wills to be alone, standing aside, even though all the other persons present are in a communal circle. "There's room for you here, Marita," says Teacher in a kind, welcoming voice. Marita brings her self back into circle time and sits with the other children in the place Teacher opens to her (KN, 22 April 2004).

Above-time. Though Marita herself is not making any sound, she is being surrounded by the sounds of others nearby. There is much busy chatter at the moment. Everyone is cleaning-up – almost everyone. Marita is lying curled up on a corner of the rug near the art center, at the end opposite from the blocks, near my rocking chair. Jessie comes to see about Marita. "I just like to lay down sometimes," Marita tells her. Mark comes to her. "Are you fainted? Sleeping?" he asks with concern. "I'll sleep with you," he says caringly, and he lies against her shoulders, his eyes closed. In a soft, gentle voice, Teacher says, "Just sit next to her." Innocence of childhood lets one six-year-old curled-up body lean sleepily on another. Pedagogical and practical understandings are integral. The "practical hermeneutics of a child's being and becoming" in the situation Marita and Mark are in is normative and "oriented toward the idea of the good – the good of the child" (van Manen, 1991, p. 85). Marita and Mark share a tender, caring experience in a unique situation, with Teacher's nearby non-judgmental awareness of developmental and formative elements. They join the other children for circle time (KN, 30 April 2004).

With-time. "Twinkle, Twinkle little star . . .," sing Mark and Lydia. Facing each other and holding hands, they happily dance around on the rug singing with an unusual squeeeeeezed tone timbre. After a while, in their usual voices, they sing "Ring around a rosy . . .," circling from place to place over the rug. "Ashes, ashes. We all fall down" – and there is neither time nor place to drop down. Right where they stop, lying curled up-face down on the floor between them, is Marita. Mark and Lydia stand with their arms stretched high above, over her. Marita is in the middle of their ring. She is their "Rosy." Mark leans down close to Marita. "Ring around a rosy," he sings with a small, sweet voice. Off and away Mark and Lydia go, dancing and singing, "Ring around a rosy.

. . We all fall up!" (KN, 3 November 2003) Marita remains on the rug, hidden in plain view.

Mark and Lydia share a "face-to-face" (Levinas, 1987) experience, literally, and also philosophically in their experience with Marita. Mark and Lydia stop over their friend, their "Rosy." Mark wills to have the time to be for Marita. He has "time to be *for the Other*" (p. 15). He gives a child's expression of "moral force" (p. 15) to another child, in a leaning over and sweetly singing "Ring around a rosy." Levinas (1987) points to the "collectivity of the 'with,'" (p. 93) saying, "It is the collectivity that says 'we,' that, turned toward the intelligible sun, toward the truth, feels the other at its side and not in front of itself" (p. 93). In the caring experience shared by these preschool children, the mystery of life in the human spirit is honored by children who are side by side.

Under-time. What calls a child into hiding-places? What is it like for a child to silently hide away in the presence of others? I remember hiding not unlike Marita hides – and I remember that once upon a time I hid away not by choice. Come with me to that hide-away place and help search for the meaning of an unanticipated sounding.

Please

out out
under

out
out from under come out

Come out from under. . .
Come out from under the desk.
Come out from under the teacher's desk.

Come out.
That teacher is gone . . .
gone

I was thorough, neat, accurate in my work. Thorough, neat, accurate
. . . and slow.
I was too slow
too slow. . .
too slow for the teacher—so
she put me under her desk.
I remember being there.
I've remembered it clearly for many years.
I can see myself there now.

Wait!
I will free myself from there.

What was it like to be under the teacher's desk?
What was it like?

It was like being in a box, a low box, a tiny box,
a box too tiny for a little girl with curls and big glasses.
The bottom was floor—a place for feet, for dirt, for wee, weeeee
little creatures—
and me.

No.
It was not a place for me.
It was not a place for a little girl.

What was it like to lean over, skootch down, tuck in a small chin,
fold up six year old legs to be in place in a space meant for big long
legs with bony shins and skin with prickly hair and big, big feet
that could stomp on bugs and things
and threaten a little girl with curls and bright eyes behind big glasses.

What *was* it like to *be* there?
What did it mean to be *put* there in that cramped place
that quiet space?

Quiet?
quiet . . .?
Surely someone else was there.
Tell us.
Who else was there?
Who else?

No one.
No one at all.
It was *play*time, silly!

Everyone went out to run and jump and play in the big open space
away from this place.

Everyone?

Here's me. . . in this silent place
this lonely, breathed-in base of a shy little girl who did good work slowly
sloh. . ly
ss..ll..loooh..ly
suh loooh
soh loh,
so low she was on the floor
straight wood behind her
straight hard wood above her,
straight streaked wood in front of her
that cried with the heart of a child who did her work well
slowly.

Come out, Child.
Come out
out
and away from that teacher's desk.
Come out now . . .

please. (Kierstead, 1998)

I am the "too-slow" child who sat under the teacher's desk – literally, on the floor of the second grade classroom in the teacher's chair opening of the large oak desk. I am a student put under the teacher's big wooden desk, just a child in the second grade. *Just* a child? *Only* a child? For many years, the experience crouches in a covered-up corner within me. Then, as I sit at my computer writing an end-of-term doctoral course assignment, suddenly, unexpectedly the experience erupts from its hiding-place and, in an unremitting surge, forces its way out through my fingertips and onto the computer screen in the form of a poetic writing. I cry with the wood that comforts me as I type words that write themselves.

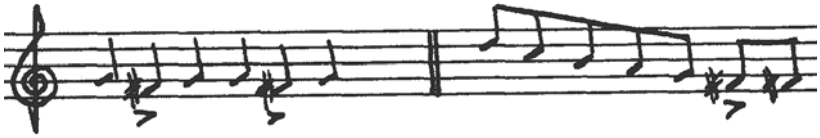
Disbelief and relief mix as I struggle to understand the meaning of the reappearance of the experience. I am the grown-up little girl with curls and bright eyes behind big glasses, the shy little girl who did good work slowly. Times crash together within me as I sit in a rocking chair during my doctoral study observing Marita's hidings. Her time and my time are synchronous in experience. Long ago and not so long ago present themselves to me in the Now in an "inner dialectic of the relationship with the Other" (Levinas, 1987, p. 82).

Time in Tight Space

"Want to see my painting?" Marita asks. We walk together to the stacked-trays where wet paintings are drying. How beautifully the watercolors have spread. Nelson proudly shows me his painting, too. In both artworks, shades of red, yellow, and blue both appear and blend here and there, making purple and green and orange. While standing with Marita and Nelson, I hear a child singing. Where is the singing-child? Suddenly, I get a wee glimpse of Daniel curled up on his knees, doubled over to fit into the small inner center space of the tree-filing table right beside me. He is a tight fit! A light pink cloth drapes over the open side of the table with pegboard ends. A deep pink cloth attached to the top back of an adult straight-backed chair stretches across the filing-wood and is clipped with small clothespins to the curtain on the window wall. There, within the pink canopy, Daniel is singing.

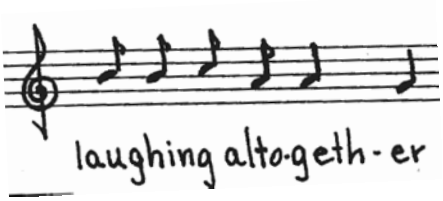
After singing a looooooong curled-up song, Daniel unfolds his body and comes out from under the pink canopy, onto the floor. His song is gone. After wandering the room briefly, he climbs back into the canopied place and, snug within the just-big-enough space, he sings, sings, sings. Again, he climbs out and wanders without singing. Again he

climbs in and sings. Finally, he moves past the pink, his singing ended (KN, 11 March 2004).



What lets singing heard outside a space be sung only when the singer is hidden within the space? It is as if Daniel is singing secretly, singing to himself. We who are being near for other reasons, just happen to hear him. Daniel, who is being-singing, links his corporeality with his singing-self and sings to himself when his body is not seen by others. Singing-time is alone time with the body folded up in a very tight space. The place of sound is not so easily limited, however. The nature of sound itself lets those of us who will, as we stand nearby, listen to Daniel's self-singing interspersed by his physical presence wrapped in silence.

Two-Layer Time



The sound of Teacher's tiny bell gathers the children around her. "I'll give you one of these," says Teacher, holding up a string with a tag on the end. "Becky" "Liza" "Harry" . . . Imagine waiting to hear your name called, wondering what having a ticketed string means. In the order of names-called, the children form a dipping line that snakes from one large rectangular table to and around the other and back again. The child at the front of each of the two line-segments drops a string into a tall tin can of hot wax held by a teacher or me. Up, up, and out comes the waxed string for a gentle tap tap tap on a paper towel as the cooling wax quickly solidifies. More line-time waiting leads the child

to the next dipping place. What is it like to watch a candle get fat around a ticketed string? The child senses necessary-carefulness needed in dipping and lifting a candle-in-the-making. Teacher begins singing the "Up, up, up we go . . . laughing altogether"-song. How much the children like to sing this!

The candle-making line slowly moves on, in a large circle with two dipping posts. Children themselves initiate many singing starts and stops of the "Up, up, up we go . . ." song. Over time, the tonal center of the singing shifts, intervals change in size. Gradually, one by one, most children stop singing. Marita is singing the song with lower pitches, sometimes changing the tune a bit, too. Lydia keeps on singing, matching her own tonal orientation to Marita's. "What good ears you have, Lydia!" No. Lydia is not a wolf lying in bed in grandmother's nightcap and gown. She is a kindergarten child listening with a keen ear to a classmate and intuitively matching pitches with a friend.

Marita, whose natural singing voice is lower in pitch, does not always match pitches others sing. Tomatis (1991) affirms that "The voice can only produce what the ear hears" (p. 53). Lydia, with her rich musical experience outside of school and in, hears difference in the pitch of sounds Marita is singing. She intuitively matches Marita's pitch, satisfying her own musical sensitivity and, unknowingly, supporting Marita's learning to hear a pitch another person sings and, thus, be able to match it. Matching pitches calls for at-the-same-time listening-singing.

For a long time, Lydia continues the "Up, up, up we go . . . laughing all-together" song. Eventually, the sound of her singing voice alone flows through the room, punctuated by the sounds of other children's play and conversation, multi-layered sounds existing in time and space (KN, 16 December 2003). Lydia's musical beingness lets one

easily accept that “every cell of the skin is an ‘ear’ that picks up sound waves” (Pearce, 2002, p. 101). Her listening ability is well-developed and she is willing to assist another whose listening is less developed. Intuitively, she gives to a friend in a *way* that is useful to her: Lydia matches Marita’s pitches rather than urge Marita to match hers.

> Bearer of harmony and energy, alertness and creativity, music begins at the very source of mystery; we learn by intuition that the world of sound is called upon to interpret by its living response the vibrating melodies of the underlying silence. (Tomatis, 1991, p. 221)

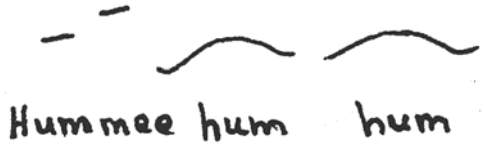
Supporting and nurturing the listening ear through music-making is, indeed, a lifelong gift.

Mustard Seed Soundings

Soft bell tones sound as Patrick holds the cord of the Chinese bells in such a way that, in swaying ever so slightly, the bells gently touch. He is in the large canopy area with Lendel and with Daniel, who now strikes one of the bells then holds it to his ear as if it is a telephone. A bit later, at the music table, Janet plays the gong, tapping it two, three, four times. Patrick picks up the gong soon after and immediately puts it down without a sound. He goes to make a birthday picture for Angela (KN, 12 March 2004). Lydia is lightly tapping the gong while standing near the window wall. Before placing the instrument on the round music table, she taps one last time, considerably louder. What is it like to send “an onrushing, cresting, and withdrawing wave of air molecules . . . rippl[ing] out in all directions” (Ackerman, 1990, p. 177)? By moving her hand a longer distance away from the gong, with finely focused movement she creates a much louder gentle ringing that draws attention to itself and to the maker as well (KN, 4 May 2004).

“Hummee hum”s. Claudia is humming a song. A lip-tickle of air is going through a tight open-closed space between her lips. She stands between play stands,

looking out into the center of the room from the large canopy area. Other children are playing quietly, also (KN, 12 February 2004). Angela hums as she walks across the green grassy center of the play yard. Other play sounds soon cover her humming as she goes further away (KN, 25 May 2004). The soft shuffling sound of Lydia's knees and hands meeting the floor are even softer than the sound made by the toes of her shoes as she very quickly crawls over tile, going from the far corner nursery play area onto the carpet and then to the small canopy area. There, she makes "Hummee hum hum"s that, though soft, are loud in comparison with her moving sounds (KN, 21 October 2003).



Huddle hums. Jessie, Marita, and Marie sit cross-legged in a triangular huddle, finger-knitting and humming together – *knowingly* humming together. As the ensemble hums, dynamics rise and bodies sway, attuned to their energetic sound-pulse. I wonder what is it like for a child who begins to *consciously* create musical sound in unison with others.

What might each girl  sense when hearing her own voice with others in the intentional hum? They smile and their eyes twinkle as their knitting fingers catch "fish" in yarn loops. How busy their hands are! "A hand moves with a complex precision that's irreplaceable, feels with a delicate intuition that's indefinable" (Ackerman, 1990, p. 117). Over the last few weeks, these girls have learned well how to knit. Their fingers fly virtually without their looking

at the yarn in their hands. If the brain discovers what the fingers explore, what is it like for a child whose fingers are blind? (Schustermann, 2004). The girls stop . . . and intentionally start together a new hum that goes on with their knitting. They stop again . . . and a third humming-while-knitting begins.

Three girls in a triangular huddle are humming, each with a unique voice that blends into an ensemble humming tone. Each body moves, in general to the same pulse, differently. Each girl is knitting, making the same kind of stitches with different colors of yarn and different-size stitches on knitted chains of varying length. The girls are relating to each other, in agreement that they will hum, beginning and ending together through signals they create. Might children in a knitting-humming triangle experience "pluralism that does not merge into unity" (Levinas, 1987, p. 42)? In this experience, each girl is within the group and, at the same time, being a hummer not bound by others. No previous or future ties exist. The girls are, humming now. Many little soundings occur every day in play. The seemingly insignificant spontaneous expressions are like mustard seeds – tiny, tiny seeds that hold the promise of becoming.

Holding Sound

"Someone came knocking on my wee small door . . .," sings Teacher. The birthday child is sitting on the pink birthday chair in front of the rainbow silk laid over a play stand. This is now a ritual space. The children quietly watch; some join the singing; several imitate motions. "Summer is gone . . .," sings Teacher. Another voice enters, singing a melody above Teacher's melody, at the interval of a third, making Teacher a *tenor*. "Tenor" comes from the Latin *tenere*, meaning "to hold." Teacher is holding, that is, she is singing the principal melody while the child sings another melody line at the

same time. She is holding the lowest part of what has unexpectedly become polyphonic music. In a momentary miniature time-warp, Daniel and Teacher are carrying out a practice extant before the middle of the fifteenth century (Grout, 1960, p. 74). "Teacher, I thought you were going to sing . . ." and Daniel sings a snippet of the song he was reminded of when Teacher began singing another song that is similar. Thoughtfully, with pedagogical tact that "shows itself as openness to the child's experience," Teacher "strengthens what is good" (van Manen, 1991, pp. 152, 161). Daniel sings his song. "Now comes . . . St. Michael, the protector of Life" (KN, 30 September 2003).

Joyful Bird-Singing

Lydia is a bird again today. Wrapped in blue silk, she moves about the room, tweeting softly. She stops near Patrick, who is on the floor busily making a block structure. The intensity of her tweeting-tone sharpens. She tweets *at* Patrick with a very high tone and persistent intent. Suddenly, Patrick-the-cat lunges toward the pesky bird. How quickly Patrick transforms himself! Near-startled, Lydia turns away to escape. She dashes into the small canopy area, pleading with the other children, "Keep the cat away! Keep the cat away!" In a rare not-so-confident moment, Lydia seems genuinely anxious. She pleads for protection from caring classmates. As quickly as Patrick-the-cat appeared, Patrick-the-builder returns to his blocks.

As the morning progresses, other children also pretend they are birds. The high shelf along the window wall in the nursery area becomes a tree. There, the children sit and sing their own songs in bird language. They are not raucously cawing like crows with raspy voices. Nor are they clattering, loud, and noisy like common grackles with sharp-pitched vocal scrapes. Rather, the birds are tweeting lovely musical tones like robins and

goldfinches and Baltimore orioles. They are linking tones together like beads in sets of a large and a small sound, repeating a pattern. This is, indeed, a polyphony of voices (Ihde, 1976), lovely spontaneous musical tweetings flowing above sound-shapes made by other voices of children in play.

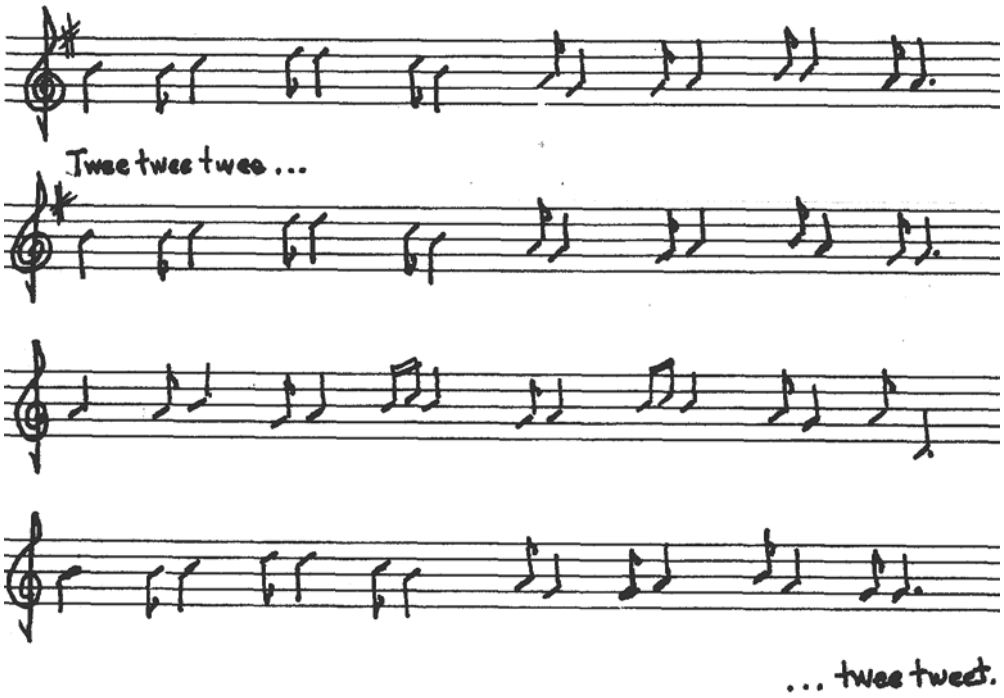
Erika, a bird-watcher, stands alone on the floor beside a playstand of the large-canopy play area, not far from the tree, facing the roosting birds. Lydia notices and flies down from her perch. “What kind of bird are you?” she asks Erika. Both birds are soon sitting in the tree where Patrick, Becky, Liza and Erin are waiting.

The tweetings now are in a lilting, skipping rhythm. Lydia, the leader, makes a rhythm pattern with a long tone then a short one. The line of tweets that rises and falls is familiar to me. This is a tune I remember singing with a strong, sturdy walk-walk-walk-walk rhythm. A light, airy timbre in flowing circular movement is called forth by a child’s joy. A melody awakens. The birds are all tweeting a variation of the “Joyful Joyful” tune. Beethoven has come to the Children’s Garden!

The children are not varying the tones of Beethoven’s melody. Nor are they changing a wee set of tones in the melody, a motif, in many different ways like Beethoven first did to make a bigger composition. Lydia is leading the children in doing what Beethoven did many years later: making the same change in the same way all the way through a tune. The children are varying the rhythm Beethoven gave his music, varying the rhythm in the whole song.

The rhythm of Lydia’s music-making is not earthbound like Beethoven’s. Beethoven chose a sturdy duple meter that fits two walking feet. Lydia senses a triple-meter-joyfulness springing into the air through her musical expression. She is not

"thinking of Goethe's play about Prometheus, where the hero is portrayed defying the gods in a thunderstorm" (Mann, 1982, p. 162), as Beethoven is said to have been. She and her classmates are playing. Their sounds happily dance with the play-spirit, transforming the character of Beethoven's "Joyful Joyful" song from hearty solid-footstep-style into gently flowing gracefulness in beautiful bird-singing. The room glows with an extraordinary presence as the children follow Lydia around and around the room tweeting "Joyful Joyful."



Culture-bearer Prometheus resonates in the voices of the children. The melody they sing is familiar in their homes and communities as well as throughout the Western world. In singing the music of Beethoven, the children voice-without-knowing a caring for humanity. The music of Beethoven in preschool celebrates community among all human beings in relationships grounded in love the world over.

Once upon a time Beethoven made a sound-shape; today the children vary it. Lydia's musical experience is just like Beethoven's. Indeed, both persons experience music-making as "a mode of self-expression" (Grout, 1960, p. 491), impelled "from within by the resistless force of musical imagination" (p. 484). In the Children's Garden we have no "clapping hands and waving hats and handkerchiefs" to raise in thanking Beethoven for his music-making. No solo singer "pluck[s] him by the sleeve and direct[s] his attention [to] the applause he can't hear" (Thayer, 1921, vol. 3, pp. 138-139). While moving about freely in play, preschool children naturally, spontaneously sing "Joyful, Joyful," Beethoven's *Ninth Symphony* tune, in their own way.

Living Sound-Shaping in Time and Place

> How often I have watched a child reiterating a sound and listening, listening . . . [then] shout across the schoolroom: "Hey! Listen to that *sound!*" (Pond, 1978b, p. 8)
>
> What an astonishing invention is this activity we call fantasy play. (Paley, 2004, p. 7)
>
> For the child, the time is always now; the place, here; the action, me . . . S/he knows only one world, and that is the very real one in which and with which s/he plays. S/he is not playing at life. Play *is* life. (Pearce, 1977, p. 144)

The timeliness of music-making in spaces and places echoes where voices ring out in play, singing *Life!* Out of the center of Word (Ihde, 1976), water and earth and air are fired by the Spirit of Play. Preschoolers transform earth elements into a living being. With sand falling through cracks above onto the proscenium, an opera singer-sound sails the sea with the Captain in search of a new ship. A nasal choir "pee-ooo"s its audition of yeast. A life lesson no doubt hides with an invisible child beckoned by the tones of the voice (Levin, 1989), the touch of a body (Merleau-Ponty, 1962), the pedagogical tact of a wise teacher (van Manen 1986, 1991), the caring of community (Arendt 1959) into

being-with (Levinas, 1987). Even an egg shell sings (Ihde, 1976) preceding a "Splat!" On the final day of this study of the spontaneous music-making of young children, a living line of voices weaves through the room singing the joyfulness of Beethoven. Indeed, "Play is the whole reason for and essence of life" (Pearce, 2002, p. 181).

This chapter is a "narrative of *events in place*" (Casey, 1993, p. 277), beginning and ending in the same place, a preschool classroom and playground where the sounds of countless known and countless unknown places re-sound in time on an immeasurable horizon (Casey, 1993). In calendar time framed by a school year, a "dialectic of place" (p. 279) occurs in the experience of each child in relations-with others.

> What is the tie between two instants that have between them the whole interval, the whole abyss, that separates the present and death, this margin at once both insignificant and infinite, where there is always room enough for hope? (Levinas, 1987, p. 79)

The tie is the face-to-face experience, says Levinas (1987). *Being-with our own other-ness within being-with others* is the imperative link. Playing freely with friends at preschool provides these being-with possibilities. "The condition of time lies in the relationship between humans, or its history" (p. 79). This is not measured-by-the-clock time.

> The gods confound the man who first found out
> How to distinguish hours! Confound him, too,
> Who in this place set up a sun-dial,
> To cut and hack my days so wretchedly
> Into small portions. (Plautus, c. 200 B.C., as cited in Boorstin, 1983, p. 25).

This is the time of *living* experience, of freedom-to-*Be* in a place of *being*-ness given meaning through relationship, in being-with-others. The child in play is innately, spontaneously creating form with sounds of the voice, making music. Living in time that

is always now, in place that is always here, the *will-ing*, *moving* child plays, singing Life with joy. Listening to the voice of the child is a pathway of hope for the World.

In Praise of the Sound of the Musical Voice

This dissertation is grounded in the phenomenological question: **What is the lived experience of preschool children spontaneously making music in play?** The study is, indeed, rich in the musical sounds of play. Headed by "Hello"s (sounds of *will*-ing in Chapter Four), "Wheee!"s (sounds of "*Being*" in Chapter Five) and "Aye! Aye!"s (sounds of Time and Space-in-Place in Chapter Six), sound-shapings that are the lived experience of preschool children have tumbled out. That the preschool child spontaneously makes music in play, there is no doubt! The voice of the child surprises, teases, exclaims and affirms; names and calls and sends away. Voices in preschool are laughing and crying, calling out "nuh-HEY"s, meows, and the names of friends. "Ruff"s invite "SSSSSSSSS"s, boats need motor sounds, and rockets need "Yuh, yuh, yuh, yuh"s. "Yeah!"s welcome friends, and "Good ni-i-i-i-i-i-i-ight!" through the roof means the squirrel is going to bed, too. Chanting announces a child is already on the train and helps make crab- and pie-sales – on rare occasion, in stereo. Harsh and potentially dangerous "cannonball"-naming traverses into cannonbombs that become baked potatoes in the gentle voice of Teacher who listens to the voices of children in four corners. The community finds Otter in the sound of "water" and puddles welcome "Splishes!" and "Splashes!" when one wills and moves as the young child *must* to develop in wholeness.

Musical sounds the child innately forms are slides and bubbles, scrapes and "boing"s, tones with great stretches and dots of sound-color. Planes of sound made by insects pummel ground-sound-shapers. Music comes in packages, word by word, or

sound to be sound, in forms with two phrases, three, four or more. “SO”s comes in a line of nine; only drummings make more, with twenty-four. The voice sings, then speaks, as it falls in pitch when hope fades away as jackets on-stay and Nature’s shell will remain in the basket. Self lifts tones high when “Becky is *here*!”, when “*we*” have our jackets on and *cannot* wait to sing so, when tones of the cosmos beckon or one is thrown, out of intense *self*-need. Tones stay steady in a straight line of namings; baskets of sound cover get-away shells; waterfish are praised for (near)-perfection. Finally, birds “tweet” Beethoven – the child’s *own* Beethoven-tune with a lovely light lilt! A palpable awe is pervasive as I listen to the children and observe them moving in a flowing ribbon-like line that grows and grows as child after child joins. The line passes in front of me and circles around the room, weaving between the tables, over the rug, past their tree-house corner. On and on and on they “tweet” their song. *This* is “Joyful”-ness singing itself in play! An unforgettable experience.

What wonder children bring naturally to Earth in the sounds of their voices. The body is Here in the Now, in a must-move mode. The soul seeks beauty and rhythm, companionship and caring, all experienced through the senses. The human spirit is boundless, unfettered, free. It is the child’s spirit that sings. The *human spirit* sings *Life* with joy in play!

The musical soundings of the child’s voice are the roots of *being-with* on earth, roots to be welcomed and watered. What *wonder* pervades the child’s beingness. As has been so through the ages, wisdom begins in the young child’s experience of wonder. Come with me into Chapter Seven where a pedagogy of wonder is blossoming with hope of bearing fruit that is ripe and good.

CHAPTER SEVEN:

LIVING A PEDAGOGY OF WONDER

Being, Attuned to Wonder

> A child's world is fresh and new and beautiful, full of wonder and excitement. . . . If I had influence with the good fairy who is supposed to preside over the christening of all children I should ask that her gift to each child in the world be a sense of wonder so indestructible that it would last throughout life, as an unfailing antidote against . . . the alienation from the sources of our strength. (Carson, 1984, pp. 42-43)

A shouting rain-voice hurls large loud splattings at the ground and at me. Spontaneous rapids crash into themselves while hugging the curb at the corner nearby. Even with an umbrella over me, my head is wet! Within, I hear Jonathan exclaiming in wonder: "My sock is wet!" Mine is, too! Laughing out loud, I begin stomping in the rain, singing "Splish! Splash! Splish! Splash!" in imitation of the happy children I remember well. What joy sings forth in play, that "bubbling spring of health and creativity within each child . . . within every human being" (Almon, 2004, p. 85).

In my search for meaning through development of this dissertation, I voice my pedagogical wonderings infused with a deep joy in being-with young children. Hermeneutic phenomenological research that goes directly "to the things themselves," "*Zu den Sachen*" (Husserl, 1911/1980, p. 116), *does* provide the way. Asking **What is the lived experience of preschool children spontaneously making music in play?** guided me into the flow of the hermeneutic circle (Heidegger, 1962). There, I continue to dwell, observing still the lived experience of children with the phenomenon, continuing to reflect as I journey, writing-researching toward ever deeper understanding. In observing preschool children in play spontaneously making music, I recognize musical

form in its many parts, being sung and said, being chanted and shouted, being created in other varied sound-shapings. I discover that no spontaneous music-making "is dissolved in perfect understanding but, on the contrary, [all] is most fully realized" (Gadamer, 1960/1999, p. 293).

The musical voices of children I have observed related to this research endeavor have expressed spontaneously myriad sounds in fruitful wonder. Their wonder is not unlike the wonder I have experienced time and again while listening to them. Wonder is not experienced by design or by choice. Wonder, like spontaneous musical expressions, comes suddenly upon us, from within, when some One or some Thing astonishes us, fills us with awe, arouses our curiosity – like the three young boys and I, too, experienced wonder when realizing our sock-wetness after enthusiastically puddle-splashing. In wonder, spirits soar into singing.

Wonder leads to questioning, to searching for knowledge, for understanding of something that is surprising, that seems strange or marvelous, something admirable or astonishing, a seems-to-be miracle (*Webster's New World Dictionary*, 1966, p. 1681). Wonder is not a gift as is Nature's gift of listening. Nor is it "an *unfulfilled* capacity, an *unrealized* potential, an *unfinished* task" that we may develop, as is "just listening" (Levin, 1989, p. 223-240). Pearce (2002) says, "The first imperative of nature is simple as rain, and as natural: no model, no development" (p. 101). Being-with others in preschool brings to each one present many music-making models. Other children and teachers, too, contribute musical ideas in *being themselves*. Freedom to be a musical maker of sound-shapes while moving about with others in play enables wonderings and continuing spontaneous music-making in the life of the child. "Did you hear that?!" is

like a mantra for me. So often my spirit delights in the sound of a child's voice while persons near me seem to hear it not at all. Musical-makings the child spontaneously creates resonate within me. For many years now, I have been listening to the voices of young children shaping sound "out of the blue." Musical and creative are adjectives that describe me, I am told. This way of being is in obvious sync with my passion for the spontaneous music-making of preschool children.

Singing Motifs

Like the "chickadee-dee-dee-dee" the children sing in a much-loved circle-time song, I have many times cocked my head, listening with wonder to the happy soundings of children. After many hearings attuned to their spontaneous singing and chanting, I became conscious of the related-samenesses of the varied voicings. Indeed, the experience of hearing children spontaneously create sound-shapes *is* like recognizing "motifs in the andante of a symphony" (Dilthey, 1985, p. 227). Small musical snippets, related in form, sparkle in a grand musical improvisation, a sensibility that recognizes a stream of musical makings, calling forth wonder from within me. The lived experience of the children spontaneously making music is a "breathing of meaning" (van Manen, 2003, p. 36) for them that enriches my life, also. Sometimes a hearing stands out, like that of the child chanting a phrase to herself as she walked past me in my internship. Hers was a musical making in an unwatered singing-garden, one so un-like the fertile, caringly-tended gardens of my pre-study and study. "Singing is empowerment" (Boyce-Tillman, 2002, p. 35), indeed.

Becoming, With Joy

In the heart of a seed,
Buried deep so deep,
A dear little plant
Lay fast asleep.

Wake, said the sun,
And creep to the light.
Walk, said the voice
Of the raindrops bright.

The little plant heard,
And arose to see
What the wonderful
Outside world might be. (Brown, 1999, p. 19)

A child reads well a face, the tone of a voice, the posture of a body, the intensity of expressed emotion, the atmosphere in a room. "A child reads the imagery of experience," many times grasping, before being able to speak, "the logic of relationships that are overlooked in later, more formal, fixed and intellectualized systems of knowledge" (Cobb, 1977, p. 1). Indeed, for the young child, "*Everything is text*. The cosmos is a vast, polysemous, multileveled 'book.' It is to be read, as everything else is to be read: stars, faces, hands, flowers, rocks" (Steiner, 2004, p. 14). As already-readers-of-the-world, children carry *much* reading-experience to focused deciphering of letter-sets put together as words just as already-singers-in-the world, they plant seeds of sound that flower with meaning in play. What might it be like to *be like a child*, a human being open to singing wonder and joy and play, one who reads-the-world and sings spontaneously? "To 'become as a child' is a far more subtle idea than is generally assumed" (Cobb, 1977, p. 107). Like the poet, children have the energy and will to become whatever they wish to know or understand. In combining "wonder and a sense of 'something far more deeply

interfus'd,' children accept a not-knowing that resonates in "a special type of humility infused with joy" (p. 107).

Intrigued by the freedom of "not-knowing" resonating in "humility infused with joy," I search the World of Ideas for a pedagogy that lets-be the child's lived experience of spontaneously making music. Come walk with me on a path that calls, where one singing tone after another flows in colors of sound that blend into a longed-for and steadfastly-awaited pedagogy. Here, we may sense what it is like to become as a child accepting not knowing, enabling us to meld our own Being with the joy of an Eternal Spring that bubbles up from deep within the human being in Wonder. Marveling, we may recognize a Pedagogy of Wonder that lets-be spontaneous music-making of preschool children in play.

The Wonder of Being

> Within everyone dwells a secret, marvelous capacity to draw back from the stream of time—out of the self clothed in all that comes to us from outside—into our innermost being and there, in the immutable form of the Eternal, to look into ourselves. (Schelling, as cited in Steiner, 2004, p. 8)

It *is* the voice. I wake in the night, dissertation on my mind, hearing an echo, knowing it is the *voice* that calls me. In reading through Johann Sebastian Bach's *Well-Tempered Clavier* repeatedly over the years, I have searched for the voices that fill his lines of musical tones. With every new reading, they become increasingly-clearer and more-familiar in their singing. I hear the voices entering and exiting an on-going musical conversation. To my surprise and delight, I learn that two of four Java sparrows, when given a choice, sit on perches that play music of Bach, rather than that of Schoenberg "(the other two apparently not caring)" (Kroodsma, 2005, p. 274). My search for my own

voice becomes apparent to me as I play the music of Bach, as well as through my inviting musical voices into my students' lives, and in my listening to the voices of children who are spontaneously making music in the world around me. "The 'truth' of Being is a 'voice' that can speak only through *human* voices" (Levin, 1989, p. 273). Writing and re-writing in the framework of hermeneutic phenomenology is life-changing. I pursue new understanding of meaning, the meaning of my passion for the voices of young children spontaneously making music. Through research I am approaching the enabling of that "secret, marvelous capacity to draw back from the stream of time," looking ever more deeply into my Self, both recognizing who I have been and being more fully who I am. Within this becoming, I am hearing my own voice speaking and singing.

"Before we can *hear* the truth, we must be *open* to listening" (Levin, 1989, p. 245). What lets a human being *be* open to listening? Just as I listened keenly during my study observations of the children in play, I listen to the resonant echoing sounds that continue-to-be within me. A Pedagogy of Wonder is unfolding in listening to these *voices* of children *being-with-Teacher* and *being-with-each-other*. Open your self to listening, and come with me now through the play-ground gate. Musical soundings are springing forth as the children play.

Letting Wonder Hop

> As the crickets' soft autumn hum
> is to us
> so are we to the trees
> as are they
> to the rocks and the hills. (Snyder, as cited in Abram, 1996, frontispiece)

And away hops the toad! What calls a toad to a hot, dry, sandy play place? Toad in *The Wind in the Willows* (Grahame, 1981) proposes looking for a "real life" on "the

open road, the dusty highway, the heath, the common, the hedgerows, the rolling downs!" (p. 28). The toad that travels to the Children's Garden sand lot from some unknown distant place is adventurous, too, bringing delight, indeed, to the children who discover it. Many hands eagerly reach for the tiny creature. Teacher Carolyn picks it up and, covering it in her cupped hands, holds it so the children can peek in and see it. A Teacher-and-children-with-toad entourage in due time is crossing the grass. They pass the bridge structure and enter the garden. With everyone watching intently, Teacher moves the toad toward the earth and, lickety-split! – Toad is out of sight, somewhere among the flowers. "I didn't see it go!" exclaims Lanham. He is the child who watched a cocoon open and a butterfly emerge. Playmates now know that moisture drips as the cocoon first opens. Lanham told them about it. What a keen observer he is in outdoor play. Now a hopping, leaping, eager-to-be-free creature jumps so quickly away on his long-though-little legs that even Lanham, who seems especially attuned to nature, does not see it. The children wonder: Where did that toad go?

To wonder is to be amazed, to marvel, to experience doubt that mingles with curiosity (*Webster's New World Dictionary*, 1966, p. 1681). What might it be like for a child who wonders about the speed of a toad's leaving? The child who wanders and wonders, naturally wants to know more. A disappeared-toad in the Children's Garden is like an unanswered question. Awakened imaginings become wondering-questions answered by the children themselves over time, over a lifetime of new questions that follow, one after the other. Self-answering calls the child to explore possibilities. Complex scientific answers that might plug the learning-line-flow wait in silence.

"I didn't see it go!" exclaims Lanham – and the shape of the "gooooooo"-sound rises musically and curves back to the earth like the little toad's body rises and falls as it hops quickly away. The word "gooooooo" is, indeed, sound-full. Ihde (1976) points to the study of "the structure, the form, the mechanics of language" carried out almost without a sense of a person speaking the language – and "the philosopher, concerned with comprehensiveness, must eventually call for attention to the *word as soundful.*" Other sciences study phonetics and acoustics "as if the sound were bare and empty of significance in a physics of the soundful. And the philosopher, concerned with the roots of reflection in human experience, must eventually also listen to the *sounds as meaningful*" (p. 4).

As a musician, I listen to the sound of "I didn't see it go!" and hear the roots of musical expression in the flow of the child's language. A "gooooooo"-sound that rises musically and curves back to the earth orients the meaning of the child's expression toward the small creature's movement away from the child rather than directing it toward a capture by one who is curious. The roots of music convey meaning in the shaping of "Oh!"-sounds of wonder that pervade language-in-play as one listens with a musical ear. The seemingly silent, steady hop-hop-hop determined by the tempo of the toad's disappearing is like a pulse-of-music sensed within the human being, accompanying rhythms without, heard in sounds divided and shaped at the pleasure of the music-maker. Making time and place for children to freely play outdoors where creatures hop-hop-hop into flower beds, invites children to express delight in the wonder of nature with musical voicings. Teacher-being-with-children daily in a richly-prepared outdoor play

environment, come rain or sunshine, is the lived experience of a Pedagogy of Wonder that lets-be the spontaneous music-making of young children in play.

The Wonder of Rhythm

"Who would put *corn* in the baby doll beds?!" "Who put the drum over *there*?!" "Who put our table *here*?!" Both puzzled and amused, Jessie, Lydia, and Claudia laugh and chatter about unexpected placings. When they enter the room first thing in the morning, the well-ordered room that consistently greets them is not as expected. The rhythm of their beginning play is momentarily muddled. As one out-of-order discovery after another is made, it is as if the girls uncover a trick someone played on them. "Mr. Nobody was here!" bursts out of Jessie in an "Ah ha!" tone. "Mr. Nobody" is now found out. The girls revel in the playful prank as they begin putting things where they "belong" (KN, 23 February 2004). Mr. Nobody is like an invisible friend with broad shoulders. The consistent rhythm of order in the arrangement of the room and of play materials in it both makes immediately evident to the children the changes in the room and enables them to happily restore the familiar order.

Just as rhythm is movement in music, rhythm is movement in the body: the pulsating of the heart, breathing in and breathing out. Bachelard (1969) declares:

> In the happy human breast, the world breathes itself, time breathes itself . . .
>
> > I breathe, I breathe
> > So deeply that I see myself
> > Enjoying the paradise
> > Par excellence, ours. (Supervielle, as cited in Bachelard, 1969, p. 180)

Monday – wash day; Tuesday – ironing . . . Sunday – church day and, not often enough, going to Grandma's for Sunday dinner: the rhythm of the week was dependable as I was growing up. "Here We Go 'Round the Mulberry Bush" was still in the early childhood

singing repertoire when my own children were young. Putting clothes through the ringer and hanging them up on the outdoor clothesline, as I helped my mother do, gave way with my own automatic washer and dryer readily accessible any day of the week. Though I ironed many puffy sleeves on toddler dresses, clothes soon no longer needed ironing. Today these often-arrhythmic life-routines are balanced still by the security-giving rhythm of "seven days of the week, the rising and setting of the sun, the phases of the moon, the changing of the seasons" (Patterson & Bradley, 2000, p. 32). "Routine gives children security" (p. 30) while "holiday celebrations give them confidence that wonderful, special times all come around again" (p. 37). Music-making often marks the routines and special times.

In pedagogical mindfulness, a caring teacher in the Now looks ahead and acts in many, varied ways for the Good of the child. Well-ordered environments, trustworthy daily and weekly routines, and the celebration of seasonal rhythms reflect and enable contented play that frees the child's singing spirit. Hand-work-making accompanied by singing, reciting verses, and picturing images give depth and meaning to ways of celebration throughout the year. Striving for the Good of the child is meaning-full pedagogical thoughtfulness (van Manen, 1991) expressed through daily, weekly, seasonal, yearly rhythms. Teacher-being-with-children in grounding-rhythms – life rhythms, seasonal rhythms, musical rhythms – is the lived experience of a Pedagogy of Wonder that lets-be the spontaneous music-making of preschool children in play.

Letting Wonder "Ding"

"That's the perfect trap! Where's the blue marble?" Lendel, Daniel, and Patrick have constructed a very long and challenging marble-run, indeed. As Daniel drops the

marble into the head of the chute above the long blocks that are leaning against the top shelf of the block cabinet, Patrick goes into action. Up and down and up and down goes the small block in his hands. The two small brass Chinese bells at either end of a short cord, are hanging over a small block right behind Patrick's moving block. This most complex marble-run of the year makes clear that building-abilities are increasing. "Through play, children's journeys, experiences, and destinations are restricted only by the limits of their imaginations" (Wishon, Crabtree, & Jones, 1998, p. 342). These imaginations are being richly honed. Out goes the marble again. Ken and Lendel scramble to get it and take it back to Daniel. "This is number five," he says, keeping track of his tries.

Other children continue coming to stand by and watch the marble-run crew in action. A place is made for Mark to move a second block up and down. How very complex this is! These now-master-marble-run-builders recognized a difference in skill-level when observing a marble-run made by fathers in a recent evening parent gathering. Chuckling knowingly, they immediately went to work to improve the model. "Number nine!" calls Daniel. The marble keeps hitting an up-down block or otherwise strays and goes out an opening on the side. "Keep those steady!" Daniel tells the up-down block-holders. Even more children are watching now. Suddenly, there is a soft "ding-ding." The marble has hit one bell and that bell has hit the second bell. Mission accomplished – to cries of "Let's do it again!" (KN, 28 May 2004).

What persistent, intensive, and focused effort wonder calls forth in hearing and wanting to hear again a small sound made under carefully designed circumstances children themselves create. The event involves spatial construction, measurement,

number concepts, gravity, peer relationships, communications, and feedback (Brett, 1997). Collaboration is critical. Daniel has become an "active agent," deciding what he will do and telling others what they are to do, experiencing "'pleasure at being the cause.'" Lifting a block up and down clearly has consequences. Calls for steadiness convey a "sense of meaning" (Custodero, 2005, p. 46) to Patrick and Mark, the block-activators. As more is asked of participants, best efforts are called forth and rewarded with a gentle "ding ding" heard by all. Having the Chinese bells become a component of a complex marble-run would never have occurred to me. In freely playing, the children spontaneously act outside the box, not being in one. They are living "in the moment" with resources at hand.

> To be "in the moment" is to encounter the aesthetic – fully engaged in an activity for which one's individual contributions are perceived as vital, aware of surprise relationships between seemingly disparate phenomena, and enveloped by sensory messages of color, sound, and movement meeting personal criteria for beauty. Such experiences exemplify features of artistry, an approach defined by openness to possibility and orientation toward discovery, where cues emanating from involvement in activity are clearly interpreted and utilized, and reflection is an ongoing process informing action. (Custodero, 2005, p. 36)

In a unique "flow" experience (Custodero, 2005, p. 38), a closely-knit crew of preschoolers in a "creative world . . . characterized by a sense of wonder and ability to imagine and invent, provided a source of artistic genesis" (p. 36) through being-with each other in a spontaneous yearning-for-sound: a gentle double-"ding." Different kinds of sounds occur as the marble drops and rolls and bumps on its way. Wood-against wood-sounds also occur as first one, then two children move small blocks of wood up and down within the marble trough to challenge the marble's movement. A marble maneuvering through a made-increasingly-complex chute might cause the sounding of a pair of

Chinese bells, though no one knows for sure that it will happen. Two potential tones beckon. Everyone at the marble-run eagerly awaits a particular beautiful sound: a soft ringing double-dinging created by the sequence of a marble sounding a Chinese bell followed by this first Chinese bell sounding a second Chinese bell. The tiny beautiful sound is hoped for and uncertain. O'Donohue, (2003) says, "Beauty is always new in every different presence" (p.19). "When we experience beauty," as the children and I did in hearing a double-dinging, "we feel called . . . [and] respond with joy" (p. 13).

A pedagogy of wonder makes place for creating long or high or wide block structures, and makes available a few small instruments with beautiful tones – bells, drums, gongs – for sounding anytime and anyplace a child wills, thus enabling children to develop learning skills and experience beauty in tone-full wonder. Teacher-being-with-children who are builders and sound-makers is the lived experience of a Pedagogy of Wonder that lets-be the spontaneous music-making of young children in play.

The Wonder of Beauty

Something told the wild geese
It was time to go.
Though the fields lay golden
Something whispered—"Snow."
Leaves were green and stirring,
Berries, luster-glossed,
But beneath warm feathers
Something cautioned—"Frost."
All the sagging orchards,
Steamed with amber spice,
But each wild breast stiffened
At remembered ice.
Something told the wild geese
It was time to fly—
Summer sun was on their wings,
Winter in their cry. (Field, 1983, p. 85)

"Tell me why the ivy twines," sings Teacher Susan softly while folding play cloths across the circle with one child then another. "Tell me why the sky's so blue . . . and I will tell you just why I love you." While the folded cloths are being carried to the shelf by helpers, Teacher rises and begins singing: "Let us form a ring, Dancing as we sing . . ." and the children join her. "The earth is firm beneath my feet, the sun shines bright above. And here stand I so straight and strong" and I sense now an intentionality within myself to aligning in timing that synchronizes with the closing "All things to know and love": my arms cross and my open hands come to rest on my heart with the sound of "love."

The young children ever so quickly learn the verses and songs, too, by listening to the voices of Teacher and of the older children, who learned them through listening in circles in a previous year. The text is seasonal in language rich beyond what I would ever have imagined in a preschool circle. Whispering "Snow" with the children in Field's poem (above) is a sacred sounding, a resonance with Nature's flying creatures who already know the time has come to be off. When Teacher begins "King Winter be *gone* now . . ." The children sing "gone" giving the word itself a foot-stomping sound-surge. The wistful sound of "Remember September" is a flowing reminiscence of good times, a song sung now and then throughout the year. Near-twenty minutes of circle quickly go away. An incredible wealth of poems, songs, verses, gestures, dances, and circle games are experienced by the children over the year. How extensive their learning and development are.

"In the summer garden . . ." I sing with a small group of children the summer immediately following my study. On the first day, as I begin reciting "Let's go on a

picnic, a picnic, a picnic . . .," three of the children head for the out of doors. Yes! Let's go on a picnic now!

Being named. "It's like a window," says Daniel, holding his finished harvest crown in front of his face and peering through. Across the room, Patrick, Ken, and Lars are a corncob-trio. The soft scratchy sounds made by rubbing two corncobs together give way and Ken's corncobs become drum sticks. Patrick plays a short-short-long . . . -sound-wait rhythm pattern, tapping the small drum on the right with his corn cob and the large head of the three-part drum with his left hand. Sounds of the weaving song blend in with the drumming: "A crown we are weaving. We weave a harvest crown . . ." Teacher Susan sings as she places a circled willow branch around Claudia's head, measuring to get the size just right. A few children are gathered close by, watching and waiting for their turn (KN, 15 October 2003). The sound of Teacher's singing voice lays a soft light blanket over the children's chatter. Claudia holds the ribbon and wheat stems until Teacher is ready for them. As Teacher begins braiding the materials together, she talks to Claudia briefly then sings again, including Claudia's name in the song (KN, 22 October 2003).

Circlings. "Let us form a ring Dancing as we sing . . ." Everyone joins teacher, turning in a circle, arms lifted; singing, then reciting in place: "The earth is firm beneath my feet.. . ." When the time is right, the harvest song becomes a singing-game. Standing close together, the children sing with Teacher and, one by one, cross their arms, sometimes with Teacher's help, joining hands as their name is sung. Singing and circling begin again. After just-enough singings and circlings, the circle singing-game is complete. Imagine being three, doing this for the first time – or being four or five, maybe six and having done it before. Imagine hearing Teacher and all the other children sing

your name in a song and you cross your arms like those before you. On this day, at the end, Emi sings the beginning of the song again, starting on a higher pitch. Moving together in a circle unifies the communal spirit, intensifying the feeling of wonder. The circle is completed. “Wash hands, wash. The farmer’s gone to plow . . . “ Time to get ready for muesli children helped make by chopping apples (KN, 16 October 2003). Teacher-being-with-children in sharing the richness of poetry, songs, verses, gestures, dances, and circle games is the lived experience of a Pedagogy of Wonder that lets-be the spontaneous music-making of preschool children in play. (See Appendix F)

The Wonder of Wisdom-Sharing

> Seeds move through their life stages in an endless cycle of seasons—and the cycle of seasons reminds us that the journey never ends. Our lives participate in the myth of eternal return: we circle around and spiral down, never finally answering the questions “Who am I?” and “Whose am I?” but, in the words of Rilke, “living the questions.” (Palmer, 2000, p. 95)

“Who did it?” The lighted story-time candle has gone out. “Someone smushed it with the candle-snuffer,” says Jon. Names of persons suspect are bandied about among the children, who wonder aloud: “Who could have done that?” “Mr. Nobody,” declares Daniel matter-of-factly. The mystery is solved. Teacher re-lights the candle and begins singing: “Listen now. Listen now . . . the angels singing . . . a wondrous rainbow shining,” ending with tones a fifth apart (KN, 19 November 2003). Day after day and year after year, children listen to Teacher Jennifer artfully tell a fairy tale from memory. One day, she begins:

> There was once upon a time an old goat who had seven little kids, and loved them with all the love of a mother for her children. One day she wanted to go into the forest and fetch some food. . . .
>
> The miller thought to himself: “The wolf wants to deceive someone,” and refused; . . . Then the miller was afraid, and made his paws white for him.

> Truly, this is the way . . . So now the wretch went for the third time to the house-door . . . The little kids cried: "First show us your paws that we may know . . ." and when the kids saw that they were white, they believed that all he said was true, and opened the door. But who should come in but the wolf! They were terrified and wanted to hide themselves. One sprang under the table, the second into the bed . . . (Grimms, 1972, pp. 30-40)

"You forgot the one that hid in the oven," says Daniel. "Yes. One hid in the stove,"

Teacher says and continues to the story-end, where the wolf cries:

> What rumbles and tumbles
> against my poor bones?
> I thought 'twas six kids,
> But it feels like big stones.

> And when he got to the well and stooped over the water to drink, the heavy stones made him fall in, and he had to drown miserably. When the seven kids saw that, they came running to the spot and cried aloud: "The wolf is dead! The wolf is dead!" and danced for joy round about the well with their mother. (Grimms, 1972, p. 42) (KN, 25 November 2003)

During another day's story-telling, Teacher recites, "Now you may ask, 'What did the fox do?'" "What did the fox do?" Lydia and Marita both immediately ask. The story continues, telling-stride unbroken, and ends. "From my head to my feet . . ." The closing verse frames the end of story time like the beginning opens it with a song (KN, 25 March 2004). Verses within stories, like the wolf's "What rumbles and tumbles . . ., " are at times sung by Teacher with the volunteered help of children who know the story well.

Telling stories is a way to help children develop empathy and compassion for others, to "delight the spirit while engaging the mind" (Maier, 2004, p. 17). Listening to the telling of a tale with the text of printed pages carried in the heart offers an especially fruitful, living connection between the children and the storyteller. Haughey (2004) says reading a book is like "playing a composed piece of music, whereas storytelling is more like . . . improvising your own version of a folk song" (p. 8). Listening to stories

increases the ability to concentrate and develops both listening and memory skills. In the telling, Teacher models story form as well as the use of language that carries it. “Book language” enriches storytelling beyond “everyday conversation” (p. 115). Ideas expand as the child’s imagination “soars on the wings of another’s” (Huck, 1999, p. 117). Community is strengthened by the unifying nature of stories (Haughey, 2004). The musical framework and artful text containing poetic verse musically recited or sung broadens the children’s lived experience through the arts. Bachelard (1969) declares, “What a magnification of breath there is when the lungs speak, sing, make poems!” (p. 182). “The heart of any language resides in the poetic and expressive speech found in its stories” (Sillick, 2004, p. 35). Storytelling indeed strengthens emergent literacy in the preschool. The poetic reflection of the wisdom of the ages enriches and enables the children in their becoming.

In the introduction to *The Grimm’s Complete Fairy Tales* (1972), Padraic Colum urges us to be mindful of the ways of those who through the centuries experienced the “Household Tales” of the Brothers Grimm.

> The people who told and who listened to the traditional stories lived under emperors, monarchs, viceroys; they spoke diverse languages; they lived on mountains and in valleys, in forests and dales. But they were at one in their love for certain things—for human good nature, for enterprise, wisdom and devotion, for the genius through which [persons] are drawn to the far-off and the superior—the Golden Tree, the Water of Life, the Matchless Maiden. (P. Colum, in *Grimm’s*, 1972, pp. xiii-xiv)

In fairy tales, simple characters who are “good, evil, smart, [or] stupid” experience life events reflecting “universal themes applicable to anyone” (Schustermann, personal communication, 7 June 2004). Telling a fairy tale objectively, without emotion, frees children to interpret the characters and their actions in a way that is safe and meaningful,

taking into themselves from the fairy tale as much meaning as they will, whatever is useful to them and that they, therefore, choose to learn from. The child senses that the adult who shares the story with them in this way understands a part of the child's self that the child is not able to express in words; thus, the storytelling contributes to the child's affirmation of self. Children unable to voice problems "living in their hearts" at times live-out the fairy tale in their own way in play, thus working out their problems. Presenting fairy tales in a respectful, reverent way provokes wonder. In the telling of the story, Teacher is "nourishing the instinctive soul qualities of imagination" (Steiner, 1995b, p. 31), planting story-seeds on the child's behalf. Some seeds sprout immediately in the child's consciousness. Some seeds will sprout in the future and grow into trees of understanding as the child wills (Schustermann, 2004).

> In a grain of corn there is far more than meets the eye. There is a whole new plant invisible within it. That such a thing as a seed has more within it than can be perceived with the senses, this the child must grasp in a living way with feeling and imagination. A child must, in feeling, divine the secrets of existence. (Steiner, 1996, p. 41)

"All that is passing is but a parable" (Goethe, as cited in Gardner, 1996, p. 78). Like the characters in the tales told, "along with the other animals, the stones, the trees, and the clouds, we ourselves are characters within a huge story that is unfolding all around us. We are all participants within a vast imagining, the Dreaming of the world" (Abram, 1996, p. 163).

A silent flowing candle-flame is like an image of the spirit of the human being, who *naturally* experiences a sense of reverence and wonder (Foster, 2005). Though the rarity of a "smushed" flame prior to the story calls particular attention to the candle, being invited to be the candle-snuffer at the end of the story is consistently wonder-full.

The anticipated pleasure lights the eyes, invites a smile, and colors the movement of the child chosen as others closely follow the snuffer's snuff.

In pedagogical mindfulness, caring teachers in the Now look ahead to Time-in-the-future that races toward children. Actively attuned to the Good of the child, teachers fill the young child's world with a wealth of images through finely-honed storytelling skills, telling tales of wisdom, letting the child learn-within as the time is right. This is meaning-full pedagogical thoughtfulness (van Manen, 1991) that educates-deeply the preschool child. Teacher-being-with-children in the shared wisdom of well-told tales is the lived experience of a Pedagogy of Wonder that lets-be the spontaneous music-making of young children in play. (See Appendix G)

The Wonder of Far-Traveling

Someone is singing! I work my way around the line of children toward the beautiful pure tone that calls me. It is Lily's voice that I hear as, in a huddle, we start off on an outdoor walk. She sings as other voices happily chatter around her. We move past the playground and into the wooded area near the school. "The indeterminacy of rough ground" in the form of a downhill curve "allows it to become a play-partner, like other forms of creative partnership" (Nabhan & Trimble, 1994, p. 27). Indeed, a smooth, level path this is not. "Ta-dah!" sings Jason as his foot touches earth on the far side of the square "log" that is serving as a bridge over a small stream. "This is like walking a tight-rope!" says Cathy. "I'll help you," Timothy says, offering his hand. "I don't need help," says Dana. Quietly, with hand out-stretched, Teacher says, "Just in case you fall" and Dana takes her hand. "This bodily basis of practical sense of know-how, the ineffable feel

for which course of action may be ‘right’ in novel circumstances, lies at the heart of *phronesis*” (Bowman, 2002, p. 71), an essential element in letting the child learn.

Soon many “Tromp! Tromp! Tromp!”s rumble out alongside repeated “Watch out for the troll!”s. We are crossing a sturdy walking bridge that surely is high enough to discourage a troll from bounding out. Devin is humming a tune with a long . . . short short long . . . long . . . rhythm as he walks on ahead. The child unconsciously synchronizes a duple-metered melody with two-footed body-movement. “I’m mixing up the soup,” says Carey. Water splashes as the end of her small branch-in-hand stirs the muddy puddle. “Hi, up there!” calls Teacher. “Hi, down there!” responds Harry, creating a call-response. The children have walked this path before and some have arrived already at a favorite stopping place. “There’s panda bears here!” declares Elizabeth. “Panda bears here!” echoes John. “A bamboo forest! Cool!” exclaims Henry, completing then capping a forest-phrase trilogy. “Oh, bouncy, bouncy, bouncy . . .” chants Jill, going up and down on a thick bamboo stalk bent over nearly onto the ground. What must it be like to feel the springiness of a living plant in the “Bamboo Forest”? Perhaps this child experiences a joy not unlike that of Thoreau, who “takes up a momentary *un*built seat” in the woods at Walden (Casey, 1993, p. 243). Rivkin (1995) urges us to help children “reconnect with the natural world—the sky, the wind, the rain, the trees and plants, the streams and ponds” (p. 80). These children, undoubtedly, are experiencing such a re-connection.

Too soon, it seems for the children, we are on our way again. An “Ooooo”-song sings out as Laurie swings back and forth on a vine about an inch-and-a-half in circumference that dangles from high up in a tree. Children walk across a log then scramble up the steep creek bank and clamber onto a long, long tree trunk that lies on the

ground. “Where’s the train going?” Mark asks. “To China!” calls David. “Chug a chug a choo choo . . . ”s and *lots* of “ooooooo ooooooo”-train-whistles fill the air. “All aboard!” “Station ten!” All eighteen children straddle the log-train for a long ride. More “All aboard!”s and “Chugga chugga”s with “choo choo”s up a fourth are called out. Patty *sings a song* with “chugga chugga choo choo” and other words, too, conducting as she sings. As we come out of the wooded area, we have one more log bridge to cross. Children begin running to the top of the big hill leading to our playground and rolling, rolling, rolling back down with lots of laughter and squealing. Terry’s collection of rocks rattles as he moves them about in his pocket while he and I are walking side by side just beyond the edge of the woods and into the field adjacent to the playground. He turns back to look at where we have been. “And I walked *that f*ar?!” He, indeed, wonders at his accomplishment (KN, 27 February 2004).

We cannot know “the passion, the puzzlement, and the pleasure” (Abram, 1996, p. x) that might unfold in the future for any child who, through a walk in the woods, experiences wonder. Perhaps the child will someday experience the “common sensibility shared by persons who have . . . ‘fallen in love outward’ with the world around them . . . , meet[ing] the generosity of the land with a kind of wild faithfulness” (p. 271). Taking a walk with children in Nature is a lived experience filled with music-making that accompanies strolls and climbings, bridge-crossings and vine-swingings; that announces discoveries in the forest, trips by train, and rollings downhill; that colors with tone enriched lived experience that we remain unaware of, experience that will wait to unfold within the child when the time is right, all in the wonder-full out of doors. Teacher-being-

with-children in explorations of Nature is the lived experience of a Pedagogy of Wonder that lets-be the spontaneous music-making of young children in play.

Wondering On

> Because of the steepness,
> the streamlet runs white,
> narrow and broken
> as lightening by night.
>
> Because of the rocks,
> it leaps this way and that,
> fresh as a flower,
> quick as a cat. (Coatsworth, 1983, p. 28)

One by one, community college students leap across "the Mississippi River" (a scarf laid snakelike in the middle of the classroom floor). I observe carefully and accompany the leaps with piano soundings correlated with the movement. A leap is not a jump, not a skip, not a two-footed hop. A leap is a bounding through the air by pushing-off with one foot and landing on the other foot on the far side of the river, a significant distance away. A leaping body, once within the leap, continues to move ahead, like the mountain stream I watched in Switzerland and that "Because of the rocks, [*still*] leaps this way and that" (Coatsworth, above).

Leaping-in. Human beings sometimes care so very much about something that their determination to care becomes excessive, like musicians who care so much about young children making music that they make music *for* the children. Solicitude, the "sometimes excessive care or concern" (*Webster's new world dictionary of the American language*, 1966, p. 1388), well-meaning though it is, muddies Nature's flow rather than letting it flourish. Adults "*leaping in*" (Heidegger, 1962, p. 158), take over and stop play, the ground of music-making, bringing to the children songs that others have made.

Songs written by adults as “children’s songs” are not part of the child’s own lived experience. Because they arrive from a place distant to the young child, they are not *useful* to the child in the child’s immediate experience. Thus, “children’s songs” composed by others “*for* children” are inauthentic (Heidegger 1962). They are like strangers in the night. Taking the child’s playtime to “teach” them to sing songs that are inauthentic denies them the freedom to sing their *own* songs in play, musical-voicings that express the experience of the child, who lives in the moment. This taking-away is a well-intentioned, solicitous “*leaping in*” (Heidegger, 1962, p. 157).

While many persons undoubtedly care about the music-making of young children, virtually all *have yet to listen to the spontaneous music-making of preschool children themselves in play*. The child’s singing is unlike the music adults write and label “children’s music.” The spontaneous music-making of preschool children must be observed many times and in many places while children freely play to make possible an understanding of music of early childhood. *Playing freely* must be honored in the life of the preschool child, its value in the child’s development accepted, understood. Music-of-early-childhood is not a performance; it is *life* expressed naturally in musical sound-shapings integral to play.

Listening to the-roots-of-music-making expressed by young children is difficult because of the great distance in the experience from today’s making-happen, producing-results. The difficulty of thinking of the child as a musician is reflected by William Crain (2003), who sincerely wants childhood to be reclaimed, as expressed in his book chapters on the child as dramatist, as naturalist, as an artist, as a poet, as a linguist. His book is silent, however, unlike the child’s lived experience. The child’s voice does not sing

within his book. Nor do the voices of adults who are being-with children. No “as a musician” is found in his chapter list. I imagine joyful, informative, wordless sounds that *could* be there!

Observing the spontaneous music-making of preschool children requires deep listening, attunement to the child, a respectful being-present that does not intrude on the child’s play. Being-a-music-teacher is “Being-with” children existentially *as a music-maker*, striving to be worthy of imitation. Deeply listening, attuned to the needs of the child, and respectfully being-with the child as a music-maker is the lived experience of a Pedagogy of Wonder that lets-be the spontaneous music-making of young children in play.

White water leaping over rocks on a mountainside is unstoppable. Imagine a powerful person *leaping in*, taking over the task of the rocks, becoming the streambed that lets the water roll smoothly by. Impossible, indeed! Imagine someone leaping into the presence of preschoolers-kindergartners-first-graders . . ., putting into place sounds that burst out and flow and line up, weaving themselves together in a chosen place in the room. Impossible? Very *possible*, in fact. Continuous tones that could leap about the room are seated, however. Children are thrown out of their own musical positions within the gathered community. They are no longer needed as music-makers. When “musical authorities” consistently leap in and stop play to make music for a short while not very often with music-composed-*for*-children, the children learn that they are to sing when the adult leaps in, that music-making is a group activity authored by an adult. The children can take the songs of others as being the only songs to sing, or the children can totally “disburden” themselves of music-making. They can stop singing altogether. “In such

solicitude the Other," the child, becomes "dominated and dependent" (Heidegger, 1962, p. 158). The will to make one's own music is covered up and the child, whose own musical expressions are not recognized, stops making music spontaneously. "Even if this domination is a tacit one," never directly expressed, only implied, the child's music-within stays within.

Adults whose own music-making was long ago covered up in this practice of always making-up music *for* the children, seem not to question the practice that adults are always the music-makers for children. They are unaware that children make their own music, expressing life; thus, adults do not listen for the spontaneous music-making of preschool children – the songs, chants, and other sound-shapes – integral to the child's play. The child's own music-making that *occurs even so* – the phenomenon of this research – *is* unrecognized still.

Whenever the desire to *teach* the young child to sing rises up within us, let us *listen*, "*Just listen*" (Levin 1989) with joyful openness to *the children's* living-singing, and let Self – one's *own* adult self – *sing, too*! We, too, must be creative. Beyond preschool, first grade children and second grade children must also sing their own songs. Eventually, perhaps in third grade, when the children feel a need, the time will be right to lead them artfully into notation of their own music. Just as children in the Waldorf schools artfully create letters first, before reading, through creating artful images of sounds, a way can be developed to teach music notation. This is the way of Teacher-being-with-children in the lived experience of a Pedagogy of Wonder that lets-be the spontaneous music-making of young children in play.

Leaping ahead. "Genuine knowledge must be of what is eternal and unchanging," says Abram (1996, p. 111), affirming the wisdom of Socrates – like the essence of beauty Teacher shares with the children in seasonal rhythms. Harvest time activities of crown-making with singing, of dancing the singing game within rich integrated circle-times, of grinding wheat and baking a loaf of harvest bread, and of sharing these experiences with parents and grandparents in a harvest festival becomes an intergenerational celebration of life, a time of "passing-on traditions" (McCarthy, 1999, p. 186) within the school community through music, foods, and decorations. The festival is a living example of something that "all the generations might gather around and work on" (Jardine, Clifford, & Friesen, 2003, p. 111). Parents and grandparents enrich the children's festival experience with their presence. The soul of each person present "is nurtured by beauty" (Moore, 1992, p. 278) that envelops harvest-time activities.

The gathering of materials and ideas by Teacher in forming festival celebrations calls forth consciousness and caring, drawing on knowing the needs of the children. The ability to form such an experience for the children is grounded in time with a mentor, in a practicum, and in the experience of assisting another teacher who models "being Teacher" (Almon, 1993).

This teacher's-effort is a "leap[ing] ahead" of the child in the child's "existentiell potentiality-for-Being" (Heidegger, 1962, p. 158). Teacher expresses life musically in a form of authentic care, in the wholeness of being that is the making of music within a prepared integrated circle – not to a "*what*," not to a completed set of songs presented as "children's songs," but as musical expression true to the child's care. This music-making

is a being-with children "*in* their care," in the expression of life musically. This music-making enables them to be "*free for*" (p. 159) continuing their own making of music.

For the children and for the baby birds as well, musical seeds are planted and blossom freely through the experience of *being-with* other music-makers. In a Waldorf preschool, where children freely play indoors and outdoors each morning, children experience singing-with, reciting-with, moving-with, and creating gestures-with Teacher through theme-oriented integrated-bundles of already-made songs, verses, and poems. The children go-with the flow, creating music that brings bundled-beauty into the light of freely-being. Teachers, also, sing and hum as they *will* throughout the morning. Letting the children select-at-will elements within a bundled-arts experience enhances the children's own musical-repertoire and their creative constructions, as does being in the presence of adults who sing spontaneously while doing their work. Singing-reciting-bundles that rhythmically roll through the preschool circle-time daily with wisdom and rich musical essence and spontaneous modeling of music-making provide rich resources for each child's unique experience of spontaneous music-making during play. Children and Teacher devote themselves to the same experience. "They thus become authentically bound together," each freeing the Other in one's own freedom for one's self (Heidegger, 1962, p. 159). Teacher and Child every day are Being-with-one-another in music-making that leaps-forth and liberates. (Heidegger, 1962)

A Pedagogy of Wonder is expressed through *Teacher-being-with-children while children-are-being-with-children* daily in a richly-prepared indoor-outdoor environment. There, Teachers *sing and hum at-will* as they work and children spontaneously express Life in singing, chanting, and other sound-shaping while *playing* with natural,

imagination-building play materials; *making* with fine- and living-arts materials; *garnering* wisdom from integrated-circles and well-told tales; and *exploring* Nature. This is the lived experience of a Pedagogy affirming the way of the good fairy who brings Wonder that lasts a lifetime (Carson, 1984).

Wonder Rooted in Freedom

> The air is like a butterfly
> With frail blue wings.
> The happy earth looks at the sky
> And sings. (Kilmer, 1983, p. 42)

"Oh! Oh!" "Look!" Our voices are hushed. We are in awe of a remarkably large creamy-white butterfly Terri discovered at the trunk of a crabapple tree on the far back edge of the playground. Teacher Jennifer and I huddle with the trio of children, each of us spellbound. Suddenly, the lovely winged-creature flutters, rises, and is gone, free to be.

> There is wonder past all wonder
> In the ways of living things,
> in a worm's intrepid wriggling,
> in the song a blackbird sings,
>
> In the grandeur of an eagle
> and the fury of a shark,
> in the calmness of a tortoise
> on a meadow in the dark . . . (Prelutsky, 1983, p. 71)

There is wonder in the-way-of-a-singing-child and in the-way-of-the-butterfly. Both thrive in freedom. Both the singing-child and the fluttering-butterfly experience being in space that contributes to the shaping of creative being. Beauty is effused in agile movements. Like a singing-child in play, the butterfly improvises a pathway into sunshine that beckons. The closely encircled butterfly creates a pathway past innocent would-capture fingers, skirting protruding leaves and branches of trees close by. A

bundle-of-already-made-songs rolling into a child's play space is like a coterie-of-tree-branches reaching out into a butterfly's flying-space: ways-of-being are influenced. A creature flying freely in nature is able to go-with the flow of shapes in the coterie-of-tree-branches, creating beautiful flowing movements that carry it beyond the grasp of greenness, becoming an image of shared beauty in its responsiveness to a different living element. In responding to the sound of song-shapes formed by others, the preschool child is also able to go-with the flow in an environment where children are free to create joyful, factual, sometimes seriously expressive musical soundings spontaneously. These creations, like the movements of the butterfly in relation to the branches of the tree, are responsive to musical elements in the environment that are different from those the child naturally creates, yet unbound by them. In freedom, the child is able to go-with the flow of the sounds of others and freely embrace elements that are to the child's liking, keeping a complementary distance in relationship to the Other.

Like butterflies dancing a pathway in space with green branches, preschool children know a fragile freedom in the classroom with music made by others. Freedom is tenuous, constrained or let-be by an Other who may or may not recognize that butterflies are creatures of the wild, not pets, and they must remain free to flutter their wings in sunlight. Freedom of the human being continues when Others understand that "human beings are sources, not products" (Hughes, 2006, p. 34), that freedom-to-be is a letting-be – and welcome the sound of spontaneous music-making in play.

Freeing One's Self to Be

Emerson "exhorts his apprentice in self-reliance . . . Learn to detect and watch that gleam of light which flashes across [your] mind from within, more than the luster of

the firmament of bards and sages" (as cited in Hughes, 2006, p. 38). Sheila hands me a volume of essays titled *Anthroposophy & Imagination* (2006). Exhausted at the end of a very long week and too curious to leave the book until morning, I begin leafing through it then read for hours. That the voice of freedom expressed by both Ralph Waldo Emerson and Rudolf Steiner merge, intrigues me. "I'll think about it," one often says when offered possibility for action or when ideas in the forming-stage are being considered. Thinking-about-it is a turning-things-over in the mind, like children turn things over in their hands. The children "think about" a papaya I take to the preschool during my internship. A child picks it up. "It's heavy." "It's bigger than my hands!" "It's green. And there's some yellow." "And some red, too." "It's smooth" "Except here." "That's where the stem was. That's where it stayed on the tree." "It's fatter here than it is at that end." "It's round. Well, kind of." "It really *is* round if you pick it up and look at it, like this . . ." Sniff sniff . . . and tooth-prints appear. "I want to taste it."

Many different thoughts line up in a row in different voices or, at times, in the same inner voice, as in a stream of consciousness like the writings of James Mitchener or James Joyce or even in my writings that stretch an idea into linear segments beyond a need for pause. "*Yet [one] dismisses without notice [one's] own thought, because it is [one's own self's]*" (Emerson, as cited in Hughes, 2006, p. 38). In all these running thoughts, we are thinking of something more or less outside of ourselves. What might it be like to think of one's own being-thinking? To think that one *is* thinking? To think that one's *self* is thinking-a-thought? We live without conscious awareness of our own thought-thinking. We *learn* to reiterate the thinking of others. "Thinking is the unobserved element in our ordinary life of thought'" (Steiner, as cited in Hughes, 2006,

p. 38). Without awareness of our own thinking for ourselves, we are dependent on the thinking of others. Being aware of our capacity to freely think for ourselves is enabling. The enabling-difference is life-changing. Being attentive to *one's own inner thinking* is, in Emerson's understanding, of more value to a person than what-the-person-is-thinking-about. Consciousness of *one's self thinking* frees one *to be one's self*. Utilizing the capacity to think for one's self creates a *uniqueness*—what all human beings share in common. Both Steiner and Emerson "based not only knowledge but a theory of knowing on this mystery" (Hughes, 2006, p. 35). Perceiving persons in everyday-being as *originators of knowing*, as persons who *initially* experience knowing-within, is a transforming understanding. "Regulate each of your words and actions so that you do not interfere with anyone's free decisions and will" (Steiner, 1994, p. 26). Fusing cognition (knowing) and self-reliance (freedom) is the purpose of Steiner's "epistemology" (p. 38), the intent of his "study or theory of the origin, nature, methods, and limits of knowledge" (*Webster's new world dictionary of the American language*, 1966, p. 489), the foundation of Waldorf education.

The young child experiences freedom in deeply imitating others, in trusting others, in responding to their authority. The quality of the adult-experience-the-child-responds-to determines the quality of freedom the child will experience over time. Thus, it is imperative that the "authority" – the observed adult-authority – strive to be worthy of imitation and, thus, deserving of the child's trust (Gardner, 1996). "To be an authority is to author and to authorize: it is power of initiative and burden of responsibility" (p. 137). Thus, when we want the child to sing, we must ourselves sing, not as a "singer" who performs; rather, as a natural singing-self being with an Other, a trusting child. It is we

who carry the burden of being worthy of imitation in singing, as in the whole of life. *We ourselves must sing!* Striving to be worthy of imitation as a music-maker in being-with the child is the lived experience of a Pedagogy of Wonder that lets-be the spontaneous music-making of young children in play.

Inventing Music

> As for the nightingale, so often cited, the extent of her musical knowledge would make even the most ignorant among her hearers shrug his shoulders. Not only is her voice not properly "placed"; she is completely ignorant on the subject of key, tonality, modality and time. But perhaps the nightingale has talent? (Eric Satie in *Mémoires d'un Amnesique*. Cited in personal communication, 1980, Archives of Donald Pond)

"There are giants in the land!" I wake with giants on my mind – not The Friendly Giant of my own children's early years, but giants of music history. On a memorable three-hundred-dollar-day in my search for others who listen to the spontaneous music-making of young children in play like I do, I find a gem. Among the journals I purchased is one titled *Music and Movement Giants of the 20th Century* with a cover-picture of Carl Orff himself at three years of age, standing outside in the sunshine with his drum. Orff grew up in a home environment where his mother and two grandfathers affirmed and encouraged his "inquisitive and creative imagination" (Cole & Nash, 2000, p. 7). Like children I observe, he spontaneously sang his own songs and drummed his drum. He also made up poems, and, with playmates, manipulated puppets, creating sound-effects on the piano and a harmonica to accompany the stories they made up. As an adult, Orff affirms being one's own composer and music-arranger, spontaneously improvising "sound-scapes" as "natural, experimental, and playful" elements of *Schulwerk*, exploring and discovering at one's own pace. This is "learning by doing" – a sibling to "sound before sight" and "practice before theory" – three ideas espoused originally by educator

Heinrich Pestalozzi (Cole & Nash, 2000, p. 8). Freedom to spontaneously play with sound (to invent, to improvise) – and doing it, let the natural process of learning-to-listen develop, satisfying the will to be a maker. Pond ([1982], p. 10) and Orff (Campbell & Scott-Kassner, 2002) are in agreement.

"Yoo-hoo!" Even the sight of "Yoo hoo!" brings a specific sound to mind! Children sing the minor third the world over. Cole and Nash (2000) suggest that the interval "expands into the pentatonic melody," becoming "the pillar for fully diatonic major and minor modes via child-composed, improvised, and heritage song materials" (p. 9). Pond strongly disagrees.

> Without regard to the merit of the modes, the major and minor scales, or even (with obeisance to Kodály) the sacrosanct and all-engendering pentatonic scale, I insist that we have no right to interpret children's melodies necessarily in terms of any prefabricated scale whatever, any more than a composer in 1981 should be similarly constrained. (Paul Hindemith, 1951: " . . . church modes and other precomposed scale lines as organizing agents of tonal progressions are forever abandoned. This includes major and minor scales as well. . . . . .")] (Pond, 1981 pp. 6-7)

Pond observed the existence of melodic-tonality in vocal improvisations, wherein a tonic exists without harmonic significance. He was content that children's spontaneous melodies need not conform to the principles of traditional, harmonic tonality. He declares that he was, in fact, able to recognize that the melodies children create possesses authentic "tonics," that they convey a sense of meaningful progression from one tone to another, that they are intrinsically valid, and that they exemplify the more ancient melody tonic. Being a composer provided insight that led to both his great interest in the unconventional spontaneous melodies and rhythm patterns of early childhood and to his determination not to subvert rudimentary suggestions of freedom. To him, a young child's creativity manifests itself as gratuitous action; it issues intrinsically from the

child's own perceptual resources and represents *for the child* an invention, a discovery that he observed bring delight to the child (Personal communication, 1980, Archives of Donald Pond).

A matter of listening.

> Musical experience is not experience of the past and not experience of the future, but has the character of the universal present. Musical sound is neither a picture of something nor something ideal, nor does it serve a purpose for something. Musical sound is the appearance in the sensory world of the soul's presence within human consciousness. (Reubke, as cited in van der Pals, 1992, p. 4)

Kodály asserts that the child's music education "should begin nine months before the birth of the mother" (Linebaugh, 2000, p. 22). He envisioned the family "singing, humming, chanting, and moving" with children between birth and three years of age (p. 27). Indeed, "Once upon a time, parents (and grand-parents) soothed their babies with songs" and rhymes while rocking them in "loving moments" – and as the children grew, they, no doubt, sang their own songs in play. As modern lives have changed and children have become hurried (Elkind, 2001), human voices are "being supplanted by market-driven ear candy" (Feierabend, 2000, p. 3). "Instead of learning music at Mama's breast or Grandpa's knee, families need to go to music classes" (Guilmartin, 2003, p. 33-34). There, families can sing together so that, at home, they can also sing together.

I imagine a conversation, with Kodály saying, "We must teach the children to sing in school" (Kodály, 1941, p. 127). Pond suggests respectfully, "Before we begin, however, let's listen to the music the children are already making." For several days in a row, Pond and Kodály listen to the spontaneous music-making of children in the Pillsbury Foundation School. The composers

> observe, time and time again, a group of young children, none of them more than six years old, discussing, designing, inventing a celebration (for Christmas, maybe, or Thanksgiving); improvising their own chant-and song-melodies to their own words; improvising, on percussion instruments, their own music to accompany their movements: intent, always, absorbed and serious, but never "solemn"; for theirs [is] a playful solemnity, ordered with the insouciant gravity of a court masque. (Pond, [1980b], p. 3)

"They're *playing with sound*!" exclaims Bartók, who has joined Pond and Kodály (in my imagination). "I had no doubt whatever that [you] would respond eagerly to the children's melodies," says Pond appreciatively to Bartók; "You are 'so responsive to sound in all its manifestations'" (Pond, 1981c, p. 8). Over time, a sense of how to nurture the children in their own discovery of sound and its construction into increasingly complex and deeply satisfying musical compositions begins to emerge. Carl Orff joins the observations, also. As observations attuned to the children's spontaneous music-making continue and extensive rich conversations follow, the composers altogether agree: "Basically, it's a matter of listening!" (p. 8).

The singing birthright. Eventually, in my imagination still, communities of music-makers of early elementary age, who continue singing and creating their own music throughout their schooling, begin searching for ways to share their own musical expressions with one another, first with others nearby and then in distant places. Notation is *needed*. In artistic wholeness, some create their own musical stories with chant-tone tunes created with the minor third, like Rosalind "spent an entire day making up," taking teacher Stuart Manins (2001) "completely by surprise" (p. 10). In the Pillsbury school, Pond first taught a few of the children, those who wanted to learn about notation, the rhythm pattern most often used by the children: long . . . . long . . . . short short long . . . . "on the premise that the study of musical notation should be based upon vital musical

experience common to all of the children" (Moorhead & Pond, 1944/1978, p. 74). He then worked with the most familiar chant melody that all children seem to find useful, with the minor third in the beginning and again at the end – the nanny-boo-boo sound-shape. As I imagine the children entering junior high school and continuing beyond, daily singing continues in every classroom, with students themselves creating music that fulfills needed functions in life, as has been so from the beginning of their education and will continue.

> It is important that we sing. . . . Singing lets the sun in—gives warmth to our lives and wings to our spirit. . . . To sing . . . requires a certain degree of freedom. . . . When we sing with this freedom, we find ourselves anew. When we sing with others, we find one another. (Deighton, 1991, p. 94)

In due time, human beings the world over re-claim their birthright: the whole world sings – and is peaceful.

First singing. Suzuki observed that "A baby absorbs perfectly any out-of-tune pitch of its mother's lullabies" (as cited in George, 2000, p. 29). With consciousness of the exceptional ability of the least-experienced human being to absorb sounds placed in the environment, Suzuki developed a "*mother-tongue method of talent education*" based in "listening to recorded music [and] imitating what was heard" (p. 32). Persons who carry on Kodály's work "never use records or tapes because live music, either singing or playing a musical instrument, provides a real experience" (Linebaugh, 2000, p. 26). Ornithologist Kroodsma (2005) notes that, "Although song learning occurs *most readily* before day 50 in birds," young white-crowned sparrows can learn songs from their fathers "after 50 days if they are tutored by live birds instead of tape recorders" (p. 50). Though Suzuki builds his system as being parallel to language, he seems to make no place for

children to create musical form the way they create form in language – spontaneously from within.

The impairment of listening as well as a decreasing musically-expressive quality in voices as a result of electronics is increasingly being recognized. Disney songs that Smithrim (1999) questions are a reflection of the power of electronic soundings that pursue children. Waldorf Teachers urge parents to protect their children from the invasiveness of unnatural sounds in the world. “The books have CDs,” says Teacher Carolyn, with whom I work as Assistant Teacher, says to mothers in a parent-child class, “They’re for *you* to listen to, not for the children. They’re to help you learn the songs so you can sing them with the children.”

Smithrim (1999) points to a pitch “range common to all age groups [that] is from middle C or D up to G or A” (p. 31) and asks, “What happens when children routinely try to sing songs with a range outside their capabilities?” In listening to the natural capabilities of children in play during my pre-study, I heard three children sing the same leger line high-C pitch as the Disney Prince – and higher. One child used the very high C as a trill base, ending his trill on the B, just like a singer of lieder or of an opera aria. The other two children surpassed the high-C, one singing the tone a minor sixth above the leger-line high-C and the other singing the same pitch as the highest E-flat on my piano! The children sing with the stars, naturally! And they sing close to the ground as well. One child’s song covers a major sixth, between A# below middle-C and the F# just above it. All of another song happens between the A-flat below middle-C and the D-flat just above it. Sometimes songs happen within a very small range. One song begins on and repeats a third-space-on-the-treble-staff C, drops down a whole step, moves up to C-D-C-D-C# D

D# and ends on C#. Such close-together tones are in a tune of five phrases, the last two running so close one after the other, fast to the ehhhhh-nd. Some children sing tri-tones, others meander among half-steps and whole steps; others repeat tones, sequence tones, slide through tones. The chanting maintains the traditional form, varied by each child as needed. One child sings a tune with tones I recognize as an ascending D-major scale. Unconstrained by theoretical rules, children freely create music expressing life.

What wonder will be experienced when *many* persons observe unobtrusively in silence the spontaneous musical expressions of preschool children in play! *Then* we may together truly understand the child's capabilities – and honor them. *Then* we will assure children *freedom to play*, letting-them-be singing their own songs and chants and other musical sound-shapings as they will. All of us, consequently, will be-in-the-world in musically enriching ways, making our own music. Adults observing the natural musical expression of preschool children in play, searching for an understanding of the child's innate will to create musical form, and honoring its development over time is the lived experience of a Pedagogy of Wonder that, indeed, lets-be the spontaneous music-making of young children in play.

Expressive voicings. How beautiful is the voice of a mother singing a lullaby. The child, rather than analyze the pitch, experiences being loved. First rock and sing to the baby then "utter words" is the counsel of Jacques-Dalcroze (as cited in Moore, 2000, p. 15). This is the child's own lived experience: the child sings a birth-wail then babbles tones that, in time, include word that Ihde (1976) declares is music as well. The sound-presence of the first care-givers thus initiates the child's musical development. This singing is not a performance; it is a participation in the musical life of the child. As in any

parenting and educating circumstance, being perfect is not called for in being-with a child. Truly *striving* to become a "perfect model" fills the hope and expectation. "Speech, and indeed life, should be expressive. Rather than simply talking to children, teachers and caregivers make up songs or expressive words to accompany daily activities such as cleaning, getting the mail, preparing a meal" (Jacques-Dalcroze, as cited in Moore, 2000, p. 19) – as occurs in the Waldorf nursery and kindergarten. Also, let the children:

> Imitate the growls of lions and tigers, the accented call of the coo-coo, the sound a woodpecker makes, the chatter of the magpies and crows, the chicken "clucks," and the songs of the titmouse and the nightingale. (Jacques-Dalcroze, in Moore, 2000, pp. 9-10)

"The sounds and sights of nature" along with "silence, peace, music, beauty, thanks-giving, suffering, compassion, [and] joy . . . are available to us all" as "sources of spiritual energy" (Sillick, 2002, p. 5). Even the glow of colored leaves in the fall sun hums in resonance with the soul. Beauty abounds within us, in others around us, in the Earth that sustains us. The child reminds us of the wonder of the world. "Receiving the child in reverence, educating the child in love, and letting the child go in freedom" (Steiner, 1999, p. 17) nurtures wonder in the child and in Teacher as well. We are on a spiritual journey *being-with children*. This is the lived experience of a Pedagogy of Wonder that lets-be the spontaneous music-making of young children in play.

Wonder in Letting-Learn

> To let learn means: To prepare a space for listening that intertwines identities (self/other and self/society) in a retrieval of being, a leading in itself that with-draws from teacher to being-in-teaching-together. (Hultgren, 1995, p. 377)

"You mean I can use natural materials?" a student asks when invited to create an artwork with other media reflecting a selected sound-experience. He returns the next week with a mobile-like collection of leaves, twigs, acorns – treasures from the woods.

Such an experience, whether consciously chosen by a college student or enjoyed freely by a child, may help ground the development of "'a living ecological relationship between . . . a person and a place'—. . . rootedness, placeness, knowing where home is" (Nabhan & Trimble, pp. 25-26). Wandering in the woods, finding wonders, sharing them with others speaks meaning: What-a-student-brings to a gathering "is unique; thus, you [the student] are unique" (p. 26).

> Indeed, the proper teacher lets nothing else be learned than—learning. . . . The teacher is ahead of . . . apprentices in this alone, that [one] has still far more to learn than they—[one] has to learn to let them learn. The teacher must be capable of being more teachable than the apprentices. (Heidegger, 1993, pp. 379-380)

Inviting students to integrate their own lived experience with sound in the creation of an art form with varied media is a letting-learn. The students draw meaning from within their own lived experience.

From sound-itself as the music-fundamental, a learning extends into creating soundscapes with materials gathered in nature. Exploring singing-tones from unisons to intervals leads to chords and dissonances that rise and fall. Drumming, both beginning and ending with eyes closed, calls forth intensive listening and a response to the experience that is remarkable. Making music with natural materials and with one's own tone opens others to a musical journey toward becoming a teacher-singing-with-children. Linking Nature and one's own self in shared arts that lead gently toward becoming a singing-self being-with-others is the lived experience of a Pedagogy of Wonder that lets-be the spontaneous music-making of young children in play.

Letting Wonder Be

> A child who keeps alive the "inborn sense of wonder without any such gift from the fairies . . . needs the companionship of at least one adult

> who can share it, rediscovering with [the child] the joy, excitement and mystery of the world we live in. (Carson, 1965, p. 45)

Life is like a plant, explains Steiner (as cited in Richards, 1980, p. 46). A plant is more than the stem well-leaved and topped with a pink rose that still holds the morning dew. Future leaves and flowers are hidden within the depths of the plant. Other roses that will blossom on this same plant are present already in embryo. In thoroughly investigating the plant as it is *at this moment*, how might one know what future leaves and blossoms will be like? One knows by knowing the very nature and being of the rosebush. In the same way, "The whole of human life contains within it the germs of its own future; but if we are to tell anything about this future, we must first penetrate into the hidden nature of the human being" (Steiner, as cited in Richards, 1980, p. 46).

The plant world is much simpler than human beingness. We know that other rose bushes have been like the one now in the garden and that others like it will come. The human being, who lives only once, also holds-within flowers it will bear in the future. "Penetrat[ing] beneath the surface of human nature to its real essence and being" rests in respecting the present form, and, regardless of current observations, embracing "the embryo of the future" (Steiner, as cited in Richards, 1980, p. 46). "Becoming" is changing, growing, evolving. Seeds of the present will grow, bringing transformation. Learning to read the nature of the child provides the framework for a way to nurture the "the essence of development" (p. 46). This approach to education is grounded in the inherent wisdom of the human being (anthroposophy). It is the approach reflected in, though not limited to, Waldorf education.

The art of teaching and the art of hermeneutic phenomenological research have much in common. Both teaching and research begin in and return to the lived experience.

In both, we ask: "What is the lived experience?" Reverence for the child pervades both. The experience is both formative and creative for the teacher-researcher. Van Manen (2003) points to "pedagogic thoughtfulness" and "pedagogic tact" that lead to "serving the human good" (p. 154). Thoughtful learning, more so than skill learning, is "at the heart of our pedagogic life" (p. 157). Teaching calls for

> a certain intentionality; it requires an openness to becoming and is guided by understanding. It involves a certain way of seeing the child, a feeling for life, an intuition of the connections between the inner processes of forming and their outer expression. It invokes as well . . . a knowledge one can love – a *philo sophia*. A sense of awe rises in the presence of the child, as in the presence of a poem one hears forming in one's inner ear. (Steiner, as cited in Richards, 1980, p. 68)

The "practice of living" (van Manen, 2003, p. 10) that is hermeneutic phenomenological research is a gentle fit with "a form of living and learning" in a Waldorf school (Richards, 1980, p. 70). This is the lived experience of a Pedagogy of Wonder that lets-be the spontaneous music-making of young children in play.

Play ground.

> Wonder and awe, mysteries and marvels, play and laughter
> are the very attributes of childhood. (Sillick, 2002, p. 5)

We are born to play joyfully! Playing is "the whole reason for and essence of life" (Pearce, 2002, p. 181). Froebel considered play central to child development: "the highest expression of what is in a child's soul" (Frost & Sunderlin, in Littleton, 1989, p. ix), "a healthy essential of childhood" (Almon, 2004, p. 93). Playing freely is the ground that makes place for the roots of music to blossom like wildflowers in a meadow in the spring-time, in gatherings of tones that are colorful, varied in shape, innate in form, pristine, fragile, evanescent.

Play dwells in freedom to make sound-shapes while moving about, like the freedom Pearce experiences in phenomenal space. Imagine calling out "the most genuine and spontaneous prayer" ever, asking "What is the purpose of play in our life?" (Pearce, 2002, p. 181), then tumbling in the ready-twinkle of the stars and galaxies, he "was tossed again and again, gently and playfully . . . from one end of the vastness to the other in joyful exhilaration" (p. 181). Like Pearce, the children herald play day after day, singing *Life* in "I'm making raindrops." "We're in a taxi . . ." "I'm going to the playground." "Buc-KETs for sale." These voices express ordinary everyday life-in-the-Now. This is what the children sing about in play.

"Movement and singing activities" (Pearce, 2002, p. 182) – the way children naturally *lived* in my study, let one *re*-discover the "body's knowledge of what play is and how it opens us to unconflicted learning" (pp. 181-182). The human way of being that is natural, rich, and valuable, is sent away, later recognized for its value, rediscovered. Consciousness of the child's natural ways of learning in play – the "enormous cognitive development" that occurs there (Almon, 2004, p. 90), though limited, is ready to grow.

A pedagogy of wonder calls for conscious attunement to small I-will-to-move preschooler-sound-sources. Dewey (1938/1975) strongly affirms that the world of experience is the *only* source of knowledge. Listening to the children enables a conscious appreciation of the fullness of the child's *natural* experience in play. Our world needs a "practice of living" (van Manen, 2003, p. 10) attuned to the wonder of singing in childhood. From softly humming to energetically chanting in great loudness, the voices of children join egg shells and bowl rims, cicadas, drummings, and tiny brass-tappings

and more, filling the hours and days of play. “As soon as a tone sounds somewhere, a great playing of forms begins and penetrates into all the surroundings” (Julius, 2005, p. 23). The sound horizon is never static; it “is, rather, something into which we move and that moves with us,” changing with us as we move into new experience (Gadamer, 1960/1999, p. 304). What might it be like to listen to the spontaneous music-making of preschool children from a *new* music horizon, “beyond what is close at hand—not in order to look away from it but to see it better, within a larger whole and in truer proportion” (p. 305)?

Singing “Joy . . .” The spontaneity of children singing-the-world (Merleau-Ponty, 1962) is not a new thing in the universe. Singing in childhood has long been our inheritance and is ever within us. A *songe*, a dream, easily opens the archetypal dream-door, welcoming adults to powerful images of childhood archetypes, reserves of enthusiasm that “help us believe in the world, love the world, create our world” (p. 124). The children who sing and dance, hop and hum, chant and laugh with joy in these dissertation chapters are not only children of my dreams. Throughout the writing of this dissertation, every school day they were in my presence being themselves in play, adding their songs to the archetypal image of childhood.

I live with new understanding and affirmation of the fulfillment possible in education through freely *being-with Others*. I welcome Heidegger’s (1962) authentic being-with. My being resonates with Hannah Arendt’s (1959, 1961) turn to new births, new lives, new beginnings in community. With gratitude, I recognize Emerson (in Hughes, 2006) and Steiner (1995a) enabling one’s *own* thinking into *freedom*. I embrace Levinas’ (1987) voicing “a collectivity that says ‘we,’ . . . a collectivity that is not a

communion, . . . [that], set against the cosmos that is Plato's world, is the world of the spirit (*l'esprit*)" (pp. 94-95). I am indebted to Levin (1989) for the deeper understanding of listening. With Ihde (1976), I raise my voice "In praise of sound" – of the children's spontaneous singing, chanting, and other sound-shapes making.

"Joy to the world. Joy to the world. Joy to the fishes in the deep blue sea. Joy to you and me," the Beatles sing within me. I have seen the *deep blue sea* with seven friends in celebration of completion of this work I longed to do. This Pedagogy of Wonder is a seed-planting trusted to bear fruit. Wisdom begins anew each and every day in the wonder of Life expressed in the spontaneous music-making of preschool children in play and in the hearts of all who listen close by.

APPENDIX A

THE PILLSBURY FOUNDATION SCHOOL STUDY

In Southern California in January 1934, near the mid-point of the Progressive Era, international lawyer Evans Searle Pillsbury (1840-1934) leaves an endowment for the arts, naming Santa Barbara acquaintances Frances Fernald, Dorothy Starbuck, and Joe Paxton trustees of the Pillsbury Foundation for Advancement of Music Education. In conversation with Trustee Fernald, internationally-known conductor Leopold Stokowski, a winter resident of Santa Barbara, voices concern that, although children in Western society make their own music during early childhood, they cease doing so within the first six to eight years of life. Upon his recommendation, the Trustees establish a nursery school to study the spontaneous music-making of young children and how to nurture it.

Preparing the Environment

Gladys Moorhead (1893-1976), a prominent Los Angeles public school teacher, establishes her professional career in the Los Angeles City school system. She and Stokowski meet coincidentally in late summer 1935 as they return aboard the same ship from Europe. During their conversations it becomes clear that both believe in the value of the arts in education. With Stokowski's recommendation, Moorhead becomes Director of the Pillsbury Foundation School.

A place to be. In the fall of 1936, the Pillsbury Foundation Trustees rent property at 1611 Anacapa Street in Santa Barbara to house the Pillsbury Foundation School (PFS). Moorhead states: "The building is selected for consideration of space, light, air, and outdoor facilities."

> The present Pillsbury Foundation School consists of one very large room with a somewhat smaller room slightly separated from it, and a still smaller room containing individual locker space with needed sanitary facilities. A broad porch extends across the front and down one side of the building with several wide doors making it nearly one with the main room. This porch leads into a good-sized yard which has lawn, garden-beds, space for digging, a large sandpile, climbing apparatus and an enormous low-spreading tree.
>
> The rooms are painted cream color. Venetian blinds hang at the windows, movable drapes at the 8-foot door openings, of which there are three.
>
> The porches are enclosed by gates and have railings augmented by wire mesh for safety. Large door spaces open on the porch, making it continuous with the large room in good weather. (Moorhead, untitled manuscript, beginning "The Pillsbury Foundation School is established . . ., 1937-1938," Pillsbury Foundation School Archives, SCIM, UMCP, p. 9-10, 15, 16).

Thoughtful planning. During summer and fall 1936, Moorhead carefully plans the Pillsbury School learning environment. She selects equipment as well as play and learning materials reported to meet the best modern nursery school standards.

> All equipment and furnishings and all play materials, including musical instruments, are to be used indoors or on the porch or in the yard. Everything is to be available for use at any time, with restrictions only for safety and during snack and rest times. Materials are to be initially arranged as well as constantly changed according to the needs and activity patterns of the children. Both active social play and quiet individual interests are supported by placing in one area the music and art materials and a small stage, and placing somewhat apart form these in another area the active wheel toys, large blocks and work bench. (Moorhead, pp. 10, 11, 17)
>
> Tables and chairs are few and movable. Wool rugs are placed where children are likely to sit: in front of the phonograph, along the shelves with small toys, and on the doll-house floor. A separate cupboard is provided for each child with hangers for wraps, towel and washcloth, an apron, spare clothing, drinking glass and space for items brought to school. An aquarium and prints of art-work, to be changed often, are placed at the child's eye-level. A library corner contains books and a bookcase, a table and chairs. With a low carpenter's bench in another corner are a vise, tools, nails, lumber, and water-soluble paint. The doll-house is furnished with bedding, removable doll clothes, and a variety of utensils. Art materials include fresco paints, large pastel chalk and wax crayons, and large sheets of paper on easals. A special table contains modeling clay and plasticene. (Moorhead, pp. 11-15)

Daily observation notes. As Director of the Pillsbury Foundation School, Moorhead stipulates that adults involved in the daily activities in the school are to systematically write anecdotal records reporting music-making and the context of its production in the school. These records extant comprise text on six-and-one-half linear feet of five by eight-inch cards. The Pillsbury Foundation School Daily Observation Notes (PFS DON) preserve the Pillsbury Foundation School study (1937-1945) and the school that housed it (1937-1948).

Turning to the Study

English composer Donald Pond (1906-1983) grows up as a choir boy. In the early 1930s, he becomes Musical Director of the Dartington Hall School of Dance-Mime located near Totnes in South Devon, England. In his work there with Margaret Barr, Director of the School of Dance-Mime, Pond composes at the piano for particular purposes, working with many varied rhythms and rhythmic problems developed in choreography, often creating music almost simultaneously with Barr. Through this experience, he comes to understand music to be the art of making structures out of sounds. This understanding influences his formulation of ideas about the music of young children (Pond, 10 June 1975, SCIM, transcription of conversation with Wilson, pp. 3-4).

A first hearing. While at Dartington Hall, Pond marries American painter Mary Spencer Lee Hallett, whose sons are enrolled in the Primary Level of the Dartington Hall Trust Boarding School. Listening to four-year-old Garth, the younger son, sing his own songs while sometimes accompanying himself on a drum, becomes an evening ritual. In an essay titled “A composer explores the musical world of early childhood”

([1978]), Pond affirms that he is “astonished and delighted” by “the imaginative creativeness and the tonal and rhythmic originality” of the child’s own music. “I soon become convinced that I must explore that unknown world . . . [and] search for the roots of their native relationship with the phenomena of sound” (p. 1). He expresses concern

> that there might be in those early years indigenous forms of musical behavior and expressions of musicality whose identification could be influential in directing the aims and methodologies of early childhood music education, and that educators’ ignorance of them might impair the children’s subsequent musical development. (Pond, [1978], p. 1)

In new places. In July of 1934, the Pond family sails from England to New York. From 1935 to 1937, Pond is Musical Director of the Federal Dance Theatre in New York. He also becomes a member of Harold Rugg’s panel of artists and arts educators conducting seminars in “The Arts in Education and Life” at Columbia Teachers College. Pond speaks at conferences of the Progressive Education Association and, in March 1936, the Association publishes in their *Progressive Education* journal an article by Pond, titled “Music As a Social Function in the Child’s World,” an adaptation of Pond’s address to the Child Research Clinic of the Woods School at Langhorne, Pennsylvania.

Pond co-founds the Children’s Theater Arts Workshop in New York, pursuing his interest in children creating their own music and plays. Through his co-founder, he becomes acquainted with Helene Parkhurst, head of the Dalton School, known for its experimental approach to education. Soon he begins his work as musician and researcher in the primary division of the Dalton School. Leopold Stokowski learns about Pond’s work in the school through his wife, who volunteers with school events,

and their daughter Nadja, who is a student of Pond. With Stokowski's recommendation and influenced by ideas Pond expresses in the *Progressive Education* publication, the Pillsbury Trustees name Pond Musical Director of the Pillsbury Foundation School.

Preparing the Environment

Pond arrives in Santa Barbara in mid-January 1937. He comes as a skilled composer with musicological knowledge and a particular ability to empathize with children. He believes that, as makers, the children in the Pillsbury School must be given freedom to produce sound at any time, reasoning that through such experiences, they will sense that "sound is something you can play with" (Pond, 16 June 1976, conversation with Wilson, transcript p. 8).

Pond prepares and continually augments for use in the Pillsbury School what he considers a comprehensive collection of recordings ranging from plainsong to Hindemith and including folk music of Europe, the United States, Africa and Asia. He examines a variety of authentic Oriental instruments made available for the children's use by Montecito resident Henry Eichheim, a violinist and composer who collects the instruments in his travels. From the Eichheim Collection, Pond selects marimbas, drums, gongs, and bells that he determines are intrinsically interesting in tone quality; technically manageable; portable; and varied in timbre, materials, and construction. The marimbas are three *sarons* from Java, Bali, and China and a Deagan marimba. When struck, the heavy metal bars of the *sarons* sound tones of a pentatonic scale. The Deagan marimba sounds a chromatic scale of two and a half octaves. The Hindu drums, both a large and a small one, stand upright on cushions and can be played with the hands. The Korean drum is double-headed—tom-tom type. The Japanese theatre drum

has a single head and a wooden handle. The very high-pitched Chinese drum can be played by slapping it with bamboo sticks. Two Chinese gongs are available. Both the large and small Burmese gongs are made of heavy resonant metal. The Japanese gong is large and bowl-shaped. The two kinds of bells are different in shape. The Tibetan bells are flat bronze plates, bell-like in outline. The Chinese bells are hemispherical. (Moorhead & Pond, 1942, 1978, p. 50)

Pond later adds stringed instruments to the collection – a guitar, a ukulele, and a zither, as well as flageolets for each child. Other instruments include five Japanese wood-blocks, Chinese cymbals, finger cymbals, bracelets and anklets of small bells, maracas, and tambourines. After some time, the school is given a large bronze Japanese gong, and a piano, an instrument Pond considers not suited to large-muscle playing-movements of a young child.

Children in the study. The effort of the Pillsbury Foundation to establish a nursery school to study the music of young children is well-publicized in the local press and discussed within the community. Parents who enroll their children are in professions of medicine, law, and education; practicing artists include a painter, a sculptor, an instrumentalist, a poet, and an author. Other parents are a military officer, a waiter, a stockbroker, a lumber merchant, and a prince and princess. Pond reports that parents have a particular appreciation for the kind of cultural ambience that is to be provided in the school. No entry requirements are linked to musicality of the child. Fourteen children ages two years and six months to five years and five months enter when the school opens on 8 February 1937.

Studying Spontaneous Music-Making

The Pillsbury Study begins in the framework of an ideal progressive nursery school where learning is integral to living; where freedom and structure are balanced in a deliberately prepared environment; where the curriculum evolves as a result of experimentation; and where flexible procedures enable the children in the "laboratory" to generate their own learning through creative activities. In its beginning, the emphasis in the study is on "freedom for the children" and the "development of social understanding and responsibility," enabling children to "maintain their own activities and organizations with the minimum of adult intervention" (Moorhead & Pond, 1941/1978, p. 8). The role of the adult is to observe and respond to actions initiated by the child. No precise definition of "music" exists in the Pillsbury School.

Social conditions in the Pillsbury Study reflect possibility founded on freedom. By affirming the value of a child's own musical expressions, new life – in the form of new ideas – is woven into the exchange of ideas related to the arts. The social condition that offers respect for the child's expression creates a respectful, "good" society, benefiting both the present and the future of the society. Freedom and trust co-relate. Thus, granting freedom through trust begets freedom for those who grant it. In that kind of environment

> Music . . . is not an isolated thing; it is part of a life-process; it is separate neither from the child's consciousness nor from any aspect of the child's everyday life . . . it is an inner expression on behalf of the child's self as a personality and as a member of a society. (Moorhead & Pond, 1942/1978, p. 49)

Teaching notation. In response to interest in music notation expressed by a small group of children with much musical experience in the Pillsbury School as well

as early reading activities, Pond teaches them to notate and read music. He works first with notation of rhythms then with melodic notation, based on universally-known rhythmic and melodic figures. Pond (1944/1978) reports that in this teaching/learning experience "the children's musical creative activity" (p.79) decreased. He suggests that the children may have sensed his intense interest in the project and/or that three hours total time in school was not enough for concentrated effort on both notation and spontaneous creative activity. The reality underscored for Pond that "music is primarily creative and only secondarily interpretive" (p. 79). "Being able to read and interpret other composers' music" is not children's deepest need; it is, rather, "being able to write their own" music (p. 79).

The study ends. Moorhead and Pond explore the world of early childhood together as an effective team. Both are eager to participate in the Pillsbury Foundation School study. They are in agreement on the principle of freedom within the environment and their roles seem clear. A change occurs gradually beginning fall 1938. The point of generation of learning shifts in both subtle and direct ways. Structured activities and group times creep into the mornings of play. An equilibrium initially established is not restored, when, after Moorhead leaves to complete a final year of public school teaching in Los Angeles, 1939-1940, she returns to the Pillsbury nursery school. The records kept daily indicate that the roles of Director and Music Director are never again clearly defined. Musical development in the Pillsbury Foundation School study peaks near the end of the first year-and a-half of the history of the school. After eight years as Musical Director of the Pillsbury Foundation School, Pond resigns and the Pillsbury study ends. The last Daily Observation Note found in his file is dated 14

December 1944, and his final entry related to recordings of music-making by the children is 19 January 1945.

Closing The School

Moorhead continues the school with the assistance of music-teachers and other adults. Structure increases. On 6 June 1946 Moorhead writes, “There is little music these months of constant teacher-change – that is in the sense of constant spontaneous expression. Organization of groups is only fair also – poor really for this time of year” (Moorhead, 5 June 1946, PFS DON). Moorhead’s record of 31 March 1948 conveys that she is conscious of changes in the children’s music-making patterns, both concerned and uncertain about how to nurture the children’s natural expressions. She wonders, “Perhaps ‘canned’ or any other adult music should not be used early in the morning?” (Moorhead, PFS DON, 31 March 1948). In the spring of 1948, groups of older and younger children are formed for music classes. Before three orchestra records are made on 25 May 1948, Moorhead demonstrates to “each and every child in a selected group” the technical handling of the instruments before the children play together (Moorhead, PFS DON, 25 may 1948). Innate musicality of the children in the Pillsbury Foundation School is no longer the point of generation of learning and musical development. Natural creative expressions, common initially, now leap out unexpectedly into the philosophically-changed environment. Five-year-old Rexanne’s spontaneous song is deemed to grow “the more remarkable with each hearing” (Sandvik, PFS DON, 1 June 1948).

Parents enroll their children in the Pillsbury Foundation School for the 1948-1949 school year. The Foundation Trustees learn unexpectedly, however, that the lease

on the property will not be renewed. After an unsuccessful search for a new location and with concern about increasing costs of running the school, the Trustees choose to redirect funds previously designated for the school into scholarships for local musicians and the support of musical activities in Santa Barbara.

Publications

In the 1940s and 1950s, the Pillsbury school and study are known through distribution of Pillsbury Foundation publications, including writings and recordings. Moorhead and Pond collaborate in the writing of the first two Pillsbury Foundation Studies, titled *Chant* (1941) and *General Observations* (1942). Pond writes the third in the series, titled *Notation* (1944). On the basis of the Daily Observation Note records, the fourth publication in the series of studies, *Free Use of Instruments for Musical Growth* (1951), and the published recordings, titled *Recordings of Spontaneous Music* (1949), do not reflect the philosophical essence of the original Pillsbury Foundation School study. After the 1950s, the Pillsbury School publications are reported to be out of print (Wilson, 1981, p. 2).

Rediscovery of the Study

At the University of Maryland College Park (UMCP) in the early 1970s, a graduate student discusses the study of spontaneous music making conducted in the Pillsbury Foundation School. Music of Early Childhood Specialist Shirley Shelley is already aware of the Pillsbury effort. Her interest is piqued, however, by the student's paper. Professor Shelley and her colleague Bruce Wilson begin to search for more information about the Pillsbury endeavor.

In June 1975, as Curator of Special Collections in Music (SCIM) at UMCP, Dr. Wilson travels to Santa Barbara (CA) for a series of conversations with persons formerly associated with the Pillsbury School and study, including Joe D. Paxton, a Pillsbury Foundation Trustee; Gladys Moorhead, Director of the Pillsbury nursery school; Donald Pond, Music Director, who conducted the study in the school; and Alice Carr de Creeft, a parent of two students in the school. During this stay, Wilson begins archiving process for all the Pillsbury Foundation-related materials.

The following summer, Wilson returns to talk again with Pond and with Jean Gourley, a parent of a student and the transcriber of the Daily Observation Notes kept in the school. In March, 1977, he converses again with Pond and arranges with the Pillsbury Foundation Trustees the transfer to SCIM at UMCP of the Pillsbury Foundation School files, recordings, and recording log as well as the files of Moorhead's own Children's Studio School and a personal scrapbook Moorhead compiled. The scrapbook holds one-hundred eighty newspaper items and other documents related to the history of the Pillsbury Foundation and the school. The scrapbook items were photocopied for the Pillsbury Archives and the scrapbook returned to Moorhead's family.

Sharing the Rediscovery

Wilson and Shelley extend their rediscovery efforts by introducing Pond to persons in the music education profession. On 15 April 1978, Pond speaks about the study of spontaneous music-making he conducted in the Pillsbury Foundation nursery school, breaking a self-imposed silence of thirty-three years of not talking about his work, by addressing the Music Educators National Conference (MENC) in Chicago. In

the following February, Wilson and Shelley join Pond in Atlantic City, NJ, where he speaks to music educators gathered at the Eastern Division MENC convention. He participates in the Music Education Lecture Series at UMCP in October 1979 and presents in conferences at Kent State University (Ohio) in March 1979 and at Temple University (Philadelphia) in March 1980.

Beyond the Pillsbury Study

Influenced by Pond and discussions of his study, Shelley conducts a study in the University of Maryland center for young children. Her related article, titled "Investigating the musical capabilities of young children," is published in 1981 by the Council for Research in Music Education. The freedom children experienced in play and thus in music-making in the Pillsbury study (1937 to 1945) was like the freedom to play experienced by the preschool music-makers in my study. The experience of gathering information through making anecdotal records, the practice in the Pillsbury school, is part of the process I have gone through in doing phenomenological hermeneutic research. This way of being with children in research was not available to researchers like Shelley at the time of her study. "It can't be done that way," she explained while walking from the Music building toward the student center on the UMCP campus with a small group of graduate students. Even then, in writing a course paper, I could not use numbers to represent children and their music-making.

With rediscovery of his work, Pond experiences a surge of creativity. To his works for orchestra, chamber ensembles, and solo voices, he adds compositions for piano, choral ensembles, and musical drama. He writes most piano works as gifts to students and friends. With the support of Bruce Wilson, Curator of Special Collections

in Music and of Gordon Gustin, Music Specialist in the Maryland-National Capitol Park and Planning Commission and assisted by now-International Artist-Pianist Brian Ganz, piano teaching colleagues, my students, students of other teachers, and other instrumentalists, I coordinate the presentation of selected compositions to the larger community. Selected choral works by Pond are presented in an evening coordinated by Curator Wilson with area choral conductors. Pond also writes essays and book manuscripts related to the spontaneous music-making of young children. A number of the essays are cited in this dissertation. These materials, given by Lois, his widow, are received by SCIM in October 1983 and are housed as the Donald Pond Archives.

In the late 1970s and early 1980s, following the re-discovery of the Pillsbury Foundation School study, the response of music educators is limited. With renewed concern about the education of the young child beginning in the late 1990s, the Pillsbury Foundation School study resurfaces. The sounds of the spontaneous music-making of children in the Pillsbury study echo in this dissertation.

APPENDIX B:

ACORN HILL CONSENT FORM

Consent Form

Identification of Project/Title	Spontaneous Music-Making and Storytelling of Preschool Children in Play: Listening, Letting Go and Letting Be
Statement of Age	I state that I am over 18 years of age, the parent of a child age six or under who is enrolled in preschool or kindergarten, and wish to have my child participate in a program of research being conducted by Judith Kierstead in the Department of Education, Policy and Leadership in the College of Education at the University of Maryland College Park.
Purpose	I understand the purpose of this research is to study the experiences of preschool children spontaneously making music, stories, sounds-in-between while freely playing, for the purpose of informing educational practice unique to this age group.
Procedures	As a participant, I understand that my child will be observed while playing in school, that the observer will be seated in the classroom in a place determined by the teacher and not interacting with my child in the classroom, that the observer will sit with my child at the snack table or in the story circle if invited by the teacher. I understand that the observer's presence will neither intrude on my child's play environment nor impinge on my child's freedom to play. I understand that the observer may interact minimally with my child on the outdoor playground while moving about with a hand-held recorder. I understand the observer will take notes on my child's sound-making and related movements and activities and that, by expanding these notes, by reflecting further on observations, and by transcribing selected sections of the recordings made during my child's play, the observer will accrue text that will be used to complete the research.
Confidentiality	I understand that to provide confidentiality, my child's name will not be used. I understand that audio-recorders will be used during this study and that to prevent inadvertent taping, the study will be conducted only in classrooms where all parents give permission for audio-taping. I understand that I may remove my child from the area of recording at any time. I understand that I have the right to request that specific written information or conversation not be used in the study. I understand that, if requested by my school faculty, all audio tapes and data will be destroyed within six weeks after completion of the degree program engaged in by the researcher; or, with permission of my school faculty, recordings and data will be maintained solely by the researcher and selections may be used for professional presentation purposes.
Risks	I understand that there are no known negative effects to the observational experience involved in this research.
Benefits, Freedom	I understand that this study is not designed to help my child personally, but that the investigator hopes to learn more about the experience of spontaneously making music, stories and sounds-in-between for informing educational practice with the age group. I understand that I am free to ask questions about the study at any time or to have my child withdraw from participation at any time without penalty.

Name/Address and Phone of Graduate Researcher	Judith Kierstead 7372 Kerry Hill Court Columbia, MD 21045 410.381.7413 judithkier@aol.com	Name/Address and Phone of Faculty Advisor	Dr. Francine Hultgren Department of Education Policy and Leadership University of Maryland College Park, MD 20742 301.405.4562 fh14@umail.umd.edu

Signature: Parent/Participant _____ Name of Child _____ Date _____

APPENDIX B:

ACORN HILL CONSENT FORM

May 6, 2003

Acorn Hill Waldorf Kindergarten and Nursery
9504 Brunett Avenue
Silver Spring, MD 20901

To the University of Maryland Research Review Board

On behalf of the Acorn Hill Faculty: We grant Judith Kierstead permission to observe in our classrooms for her doctoral study purposes.

Sincerely,

Pat Moss
Chair, Pedagogical Circle

APPENDIX C:

ACORN HILL PARTICIPANT CONSENT FORM

Dear Parents, April 28, 2003

Judith Kierstead, a doctoral student at the University of Maryland, has asked Acorn Hill if she could observe in some of our classrooms in order to do research for her doctoral thesis. She is studying Educational Policy and Leadership, and her thesis is about spontaneous music and storytelling as it arises in children's play. Judith feels that Acorn Hill would be an ideal place to study children's play. During her visits she will be using a hidden tape recorder to aid her research. She will be destroying and disposing of the tapes when her research has been completed.

Judith would like to do these observations during the last few weeks of school, starting the week of May 12th. In order to do this research in each classroom she will need written consent forms from the parents of each child in that class. If you can agree to allow this research to go on in your child's, class please sign below. Any questions you have may be directed to your child's teacher.

Sincerely,

Pat Moss

Pat Moss
Chair, Pedagogical Circle

I understand that Judith Kierstead will be observing in my child's classroom and that her objective will be to research spontaneous music and storytelling in the children's play. I understand that my child's voice may be recorded, but these recordings will be destroyed when the research has been completed .

Parent of Child	Name of Child	Date
		5-2-03

APPENDIX D:

CHILDREN'S GARDEN CONSENT FORM

June 19, 2003

Dr. Francine Hultgren
Department of Education, Policy and Leadership
University of Maryland
College Park, MD 20742

Dear Dr. Hultgren:

We are pleased to inform you that the Collegium of the Washington Waldorf School has approved Judith Kierstead's proposal to observe and record the children in our early childhood classes as part of her research project on Spontaneous Music-Making and Storytelling of Preschool Children in Play. Pending receipt of parental consent forms, we will be happy to have Judith in our classrooms beginning on our first day of school, Thursday, September 4, and for as long a period in the 2003-2004 school year as is deemed necessary for the completion of her study.

My colleagues Carolyn Friedman, Jennifer Saloma, Colleen Taliaferro and I look forward with great enthusiasm to working with Judith in the fall and welcome the opportunity to participate in this fascinating project.

Sincerely,
Susan Anderson Nash
Susan Anderson Nash
Children's Garden Co-Teacher

Main Office 301-229-6107 Fax 301-229-9379

APPENDIX E:

CHILDREN'S GARDEN PARTICIPANT CONSENT FORM

August 28, 2003

Dear Parents,

This fall our Children's Garden classes have the opportunity to participate in a fascinating study of the spontaneous music-making and storytelling of young children at play. This project is the work of Judith Kierstead, a doctoral candidate at the University of Maryland and a long-time friend and music colleague of Sheila Johns (WWS Music Department) and Susan Nash, Children's Garden teacher. In her eloquent statement of purpose for her doctoral thesis, Judith describes the origins of her interest in the spontaneous sounds of playing children. She feels that the Children's Garden would be an ideal place to study children's play and respectfully requests the privilege of observing and recording the children in our classes during the coming fall semester. Having recently completed a fruitful 3-week visit at Acorn Hill Waldorf Kindergarten, Judith would like to extend her experience with us. We hope to gain insights from her life-long dedication to music education and her devotion to the profoundly spiritual nature of the young child. Deeply respectful of the young child, she will be a warm and caring presence in the classroom.

During her visits, Judith will be observing and recording with a hidden cassette. In order to do this research in each classroom she will need written consent forms from the parents of each child. If you agree to allow this project to take place in your child's class, please sign the attached form. Please direct any questions to your child's teachers.

Sincerely,

Carolyn Friedman and Colleen Taliaferro
Jennifer Saloma and Susan Nash
Children's Garden Teachers

Main Office 301-229-6107 Fax 301-229-9379

APPENDIX E:

CHILDREN'S GARDEN PARTICIPANT CONSENT FORM

(Please return to your child's teacher at the Children's Garden Open House on Thursday, September 4th)

I understand that Judith Kierstead will be observing in my child's classroom for her research project on "Spontaneous Music-Making and Storytelling of Preschool Children in Play." I understand that my child's voice may be recorded.

_____	_____	_____
Parent Signature	*Name of Child*	*Date*

APPENDIX F:

A WALDORF PRESCHOOL INTEGRATED-CIRCLE

Rhythm in the Waldorf nursery-kindergarten is understood as a healthful breathing-in and breathing-out. A morning is like a landscape of mountains and valleys with flowing transitions made through imitation, that is, with the child's unselfconscious participation. The circle is a microcosm of the life of the kindergarten which is, in turn, a microcosm of life. Circle time is a time of joy and serenity (underlying peace and security).

Circles are unified around a theme, generally related to the mood of the season and tasks of the time of year. Polarities of mood (such as cheerful, sad; humorous, serious; vigorous, gentle) and movement (such as fast, slow; up, down; large, small; expansion, contraction) bring a living dynamic to the circle.

Presentation of songs and verses in a flowing way is supported with brief transitional verses. Repetition that lets children "catch up" is less necessary as children become familiar with the circle content. A theme, once begun, may be extended over several weeks by adding one or two different songs each circle time. As new materials are added, a circle may begin at a different place in the materials of the established circle.

The purity and dreamy quality of mood of the fifth music used in the circles is truly nourishing for the young child as well as beautiful and worthy. Teachers also include beautiful folk melodies and a limited number of quality finger plays and nursery rhymes. One seeks imaginative words and appropriate gestures.

The role of the teacher is different during circle time than at other times of the morning. While free play moves at the child's tempo, circle time tempo is set by the teacher, who has the opportunity to bring harmony and healing. Because children are very sensitive to the tone of a voice, Teacher's voice must be clear and pure with a light and not-too-low tone – not a "singer's" voice with vibrato, but a natural voice that sets the appropriate mood.

Gestures are very important and must be made from the heart. Gestures rise out of entering into the inner quality of the object or the activity of the object. Make smooth transitions from one gesture to the next, using neither too many nor too complicated gestures. Always work out of imitation, starting the gesture slightly before speaking or singing. This helps the children imitate. Be fully involved in each gesture, absorbed in what you are doing. Enjoy your circle and be well prepared. Be *grounded*.

Everyone comes to circle, joining in joyfully. The basis for good discipline is good content. Be flexible and try to plan an appropriate circle. Really work out of imitation. Rather than say, "Now we're going to do this," just start, without waiting for children who are slow in getting up. If you find discipline problems, look within yourself. Was I prepared? Did I enjoy the material? Was my voice too strained? Did I rush?

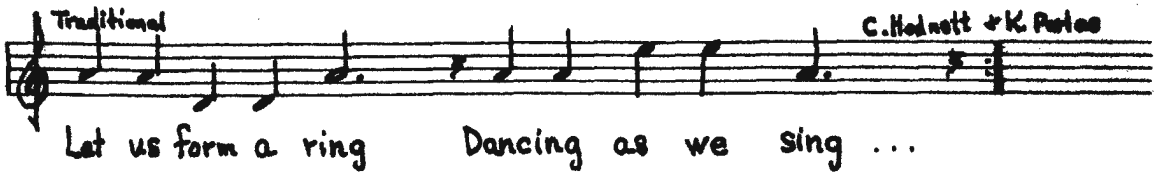
– Nancy Foster, "Circle in the Kindergarten," 1993

An Early Springtime Integrated-Circle

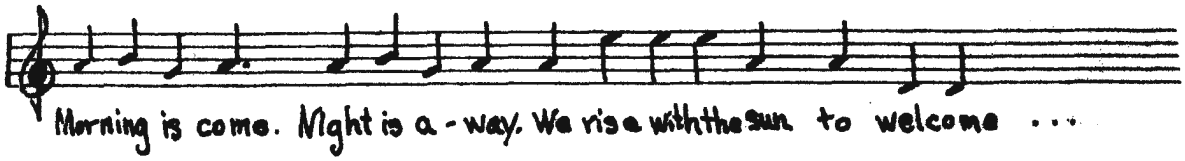
Prepared by Judith Kierstead with the assistance of Teacher Susan Nash

<u>Four-part daily introductory set</u>:

Song: Let us form a ring (repeated; moving in a circle, with gestures)
Dancing as we sing
Ring a ring a ria.
Ring a ring a ria.
Now we turn ourselves around.
Watch the birds fly up and down.
Kick-a-rie kick-a-rie kee. (C. Hodnett & K. Perlas. In Foster, 1999, p. 31)

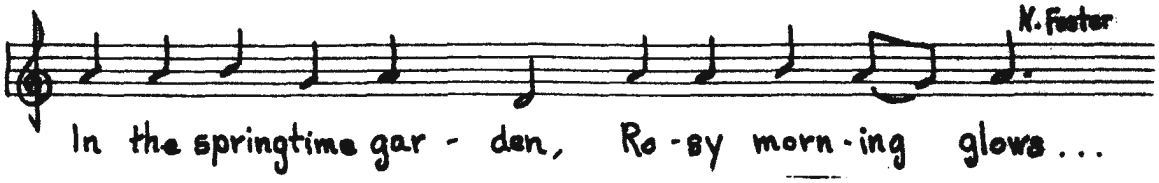


Song: Morning is come,
night is away,
We rise with the sun
to welcome the day (In Foster, 1999, p. 31)



Verse: The earth is firm beneath my feet.
The sun shines bright above,
And here stand I so straight and strong,
All things to know and love. (In *Spindrift*,1999, p. 61)

Song: In the springtime garden,
Rosy morning glow,
Sunshine calling, falling, calling,
Flow'rs a wake and grow. (In Foster, 1999, p. 25)



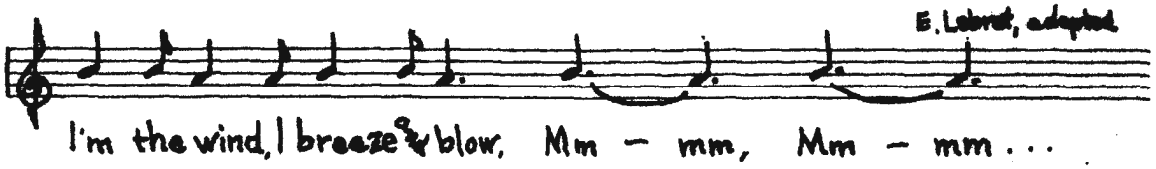
* * *

Transition:

Listen! Listen!
Sh-hh-hh, what is it? What can it be?
The wind is singing in every tree.

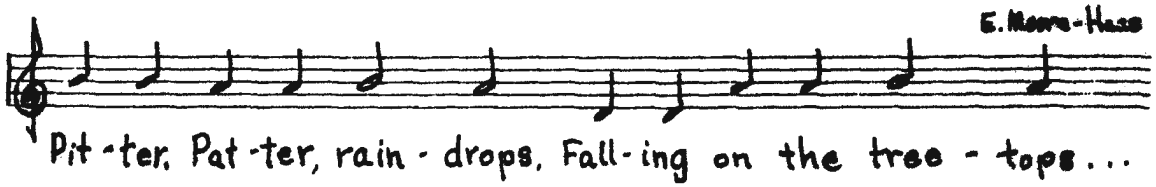
Repeat: Listen! . . . !

Song: I'm the wind, I breeze and blow,
Mm – mm, Mm – mm,
Listen, listen, How I whisper,
Mm – mm , Mm – mm,
In the tree, Listen to me. (E. Lebert, adapted. In Foster, 1999, p. 22)



Poem: Pitter, patter, pitter, patter,
Look at all the rain.
Knocking on the windowsill
And on the window pane,
Sounding like the pitter pat
Of little fairy feet
Running down the garden path,
Running down the street,
Washing everybody's house
And everybody's shop,
Pitter, patter, pitter, patter,
When is it going to stop? (In Foster, 1998, p. 35)

Song: Pitter, patter, raindrops,
Falling on the tree-tops,
Falling down on garden beds,
Wetting all the children's heads,
Pitter, patter, raindrops,
Falling on the tree-tops. (E. Moore-Hass. In Foster, 1999, p.23)

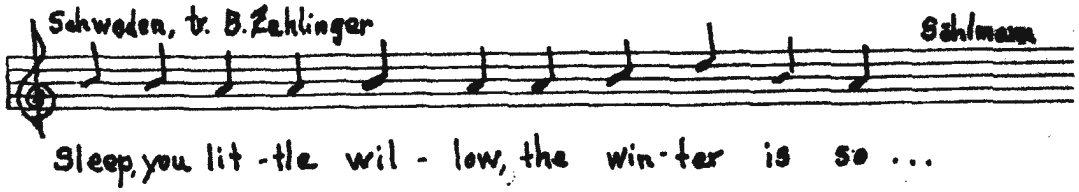


Poem: In his cozy little house on the floor
The snail is still sleeping behind this door.
Pitter, patter, rain drops, knock on his rooftop:
Snail, wake up! Knock, knock, knock;
Snail, wake up! Knock, knock, knock.
Snail opens his winter door –
What has he been waiting for?
He's not going out just yet;
But now his feelers reach the wet.
Slowly, slowly, now he glides,
On the mud he slips and slides;
But since it's still a little cold
He creeps into his earthly fold. (Moore-Haas. In Foster, 1999, p.23)

Repeat song: Pitter, patter, raindrops . . .

Poem: The pussy willow . . . [ending] and what do you think of that?!

Song: Sleep, you little willow, the winter is so long,
Asleep are field and meadow, no robin sings a song;
The spring will soon be coming with flowers bright and gay,
So sleep, you little willow, the winter will not stay. (Schweden,
tr. B. Zahlingen, Söhlmann. In Foster, 1999, p.30)



Repeat song: Sleep . . .

Poem: There's such a tiny little mouse
Living safely in my house;
Out at night he'll softly creep
When everyone is fast asleep,
But always in the light of day
He'll softly, softly creep away. (In Foster, 1999, p. 21)

Repeat poem: There's such . . .

Chant: Rain, rain, go away. Come again another day.
Little children want to play.

Repeat chant: Rain, rain . . .

Poem: A little brown bulb lay asleep in the ground,
In his little brown nightie he made not a sound,
King Winter, he roared and he raged overhead,
But the little brown bulb never stirred in his bed.
But when Spring came tiptoeing over the lea
With finger to lips, as soft as can be,
The little brown bulb just lifted his head,
Slipped off his nightie, and jumped out of bed!

Poem: Daffy-down-dilly
Has come up to town,
In a yellow petticoat
And a green gown. (In Foster, 1998, p. 29)

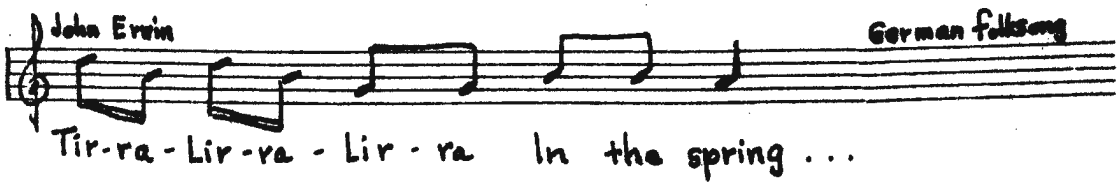
Repeat poem: Daffy-down . . .

Transition: From the dark and cloudy sky
The rain is sprinkling down;
*Shall we run home
Or back to town?
No! We *like* the rain!

Splish, splash, splish, splash, here's how we walk in the rain
Splish, splash, splish, splash, here's how we walk in the rain.
And splash! - - we run through the puddles;
And splosh! - - we skip in the rain;
And splish! - - we turn around the corner
Until we come home again. (In Foster, 1999, pp. 23-24)

Repeat transition and poem: The rain . . ."

Song: Tirra-lirra-lirra, In the spring
Orioles and robins sweetly sing;
From the leafy branches we can hear
Tirra-lirra –lira, Ringing clear (John Erwin, German folksong. In Foster, 1998, p. 28)



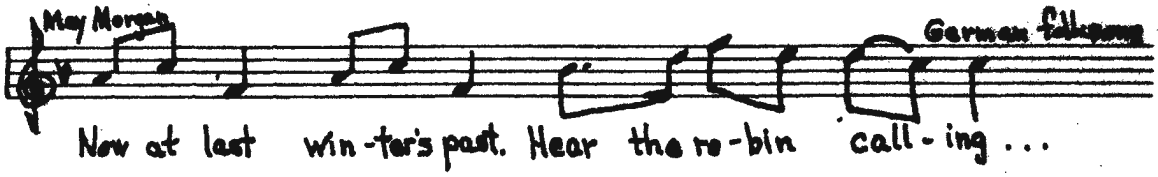
Repeat song: Tirra . . .

Poem: A blue day,
A blue jay
And a good beginning.

One crow,
melting snow—
spring's winning! (Coatsworth, 1983, p. 41)

Repeat poem: A blue day . . .

Song: Now at last winter's past;
Hear the robin calling;
Waken flow'rs, gentle show'rs
Over you are falling. (May Morgan, German folksong. In Foster, 1998, p. 24)

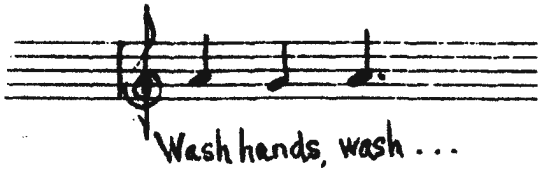


Repeat song: Now at last . . .

* * *

End of circle – Song routinely sung as children leave circle to prepare for snack:

Wash hands, wash. The men have gone to plow.
If you want to wash your hands, Wash your hands now.



APPENDIX G:

A WALDORF PRESCHOOL STORY-LISTING AND SOURCES

From Patterson, B.J. & Bradley, P. (2000). *Beyond the rainbow bridge: Nurturing our children form birth to seven*. Amesbury, MA: Michaelmas Press.

Storytelling, Plays, and Puppet Shows

Mellon, Nancy: The Art of Storytelling
This ancient art is an antidote to today's world of electronic entertainment. Learn how to create a magical atmosphere for the telling of tales, discover the subtle ingredients of storytelling and the symbolism which represent archetypal forces in our world.

Wilkinson, Roy: *Plays for Puppets*
Based on well known fairy tales for kindergarten age. Adaptable for silk marionettes.

Zahlingen, Bronja: *A Lifetime of Joy* (formerly *Plays for Puppets and Marionettes)*
A collection of fairy tales adapted for use ass kindergarten puppet plays, with accompanying verses and songs. Instructions for making marionettes included. (Patterson & Bradley, 2000, p. 177)

Fairy Tales and Stories for Different Ages

[Joan Almon, a longtime Waldorf nursery and kindergarten teacher and a continuing leader in early childhood education, nationally and internationally, through The Alliance for Childhood, compiled the following listing of tales and stories to complement the needs and maturity of young children who will be listening. Almon states:] "These are to be taken as light indications, not hard and fast rules. Reading a few tales from each category gives a picture of the progression of difficulty of the tales" (Almon, as cited in Patterson & Bradley, 2000, p. 148).]

Very simplest tales and sequential tales, suitable for three- and young four-year-olds:

Sweet Porridge (Grimm #103)
Silverhair (*Goldilocks*) *and the Three Bears* (*Spindrift*)
Little Louse and Little Flea (*Spindrift*)
The Giant Turnip (Russian, *Autumn Book*)
The Mitten (Russian)
The Gingerbread Man
The Johnny Cake (English)
The hungry Cat (*Plays for Puppets*)*
The Little House (*Spindrift*)
The Old Woman and Her Pig (English Fairy Tales)
The Cat and the Mouse (English Fairy Tales)
The Little Boy Who Wanted to be Carried Along (*Plays for Puppets*)*
When the Root Children Wake Up
Little Red Hen
The City Mouse and the Country Mouse

Simple tales but slightly more complex than those listed above. The mood is usually cheerful and without too much sorrow and struggle. Quite good for four- and young five-year-olds:

The Three Billy Goats Gruff (*Spindrift*)
The Three Little Pigs
The Wolf and the Seven Little Kids (Grimm #5)
The Pancake Mill (*Let Us Form a Ring*) Δ
Mashenka and the Bear (*Spindrift*)
The Elves (Grimm #39)
Star Money (Grimm #a53)
Huggin and the Turnip (*The Seven Year Old Wonder Book*)

In the next category many of the tales are associated with the term "fairy tale." There is more challenge and detail than in the above list, obstacles are encountered but they do not weigh too heavily on the soul of the child. Good for five- and young six-year-olds.

The Frog Prince (Grimm #1)
Mother Holle (Grimm #24)
Little Red Cap (Grimm #26)
The Bremen Town Musicians (Grimm #27)
The Golden Goose (Grimm #64)
The Spindle, The Shuttle and the Needle (Grimm #188)
The Hut in the Forest (Grimm #169)
The Queen Bee (Grimm #62)
The Snow Maiden (*Plays for Puppets*) *

The Seven Ravens (Grimm #25)
Snow White and Rose Red (Grimm #161)
Little Briar Rose (Grimm #50)
The Princess in the Flaming Castle (*Let Us Form a Ring*) Δ
The Donkey (Grimm #144)
Lazy Jack (English Fairy Tales)
Tom-Tit-Tot (English Fairy Tales)
Rumpilstiltskin (Grimm #55)

[In] the last category are those tales which are much loved by children but in most cases are better told in the first grade rather than in the kindergarten or early childhood classes. The challenges are more difficult in them and the force of evil more strongly described. Some kindergarten teachers may tell one or two of theses tales at the end of the year if they have a number of children turning seven.

Little Snow White (Grimm #53)
Jorinda and Joringel (Grimm #69)
Hansel and Gretel (Grimm #15)
Cinderella (Grimm #21)
Rapunzel (Grimm #12)

Fairy Tale Resources:

Hunt, Margaret and James Stern, editors: *The Complete Grimm's Fairy Tales*.
Introduction by Padraic Colum and commentary by Joseph Campbell.

Jacobs, Joseph, Editor: *English Fairy Tales*
Illustrated by John D. Batten

Wyatt, Isabel: *Seven Year Old Wonder Book*

Spindrift and *Autumn* books
Available through Rudolf Steiner College Bookstore, 9200 Fair Oaks Blvd., Fair Oaks, CA 95628.

* *A Lifetime of Joy* (formerly *Plays for Puppets*) compiled and created by Bronja Zahlingen.

Δ *Let Us Form a Ring* (formerly the *Acorn Hill Anthology*)

An enlarged and revised edition available through Waldorf Early Childhood Association of North American (WECAN), 285 Hungry Hollow Road, Spring Valley, NY 10977.

Interpretations of Fairy Tales

Glas, Norbert: *Once Upon a Fairy Tale*
Two volumes. Fascinating look at the "real meaning" of fairy tales.

Meyer, Rudolf: *The Wisdom of Fairy Tales*
The meaning of fairy tales and how they can have a positive influence on the developing child.

Steiner, Rudolf: *The Poetry and Meaning of Fairy Tales*
Contains 2 lectures given in 1908 and 1913 in Berlin.

Wilkinson, Roy: *The Interpretation of Fairy Tales*
Summaries and commentaries of fairy tales and their effects on the healthy soul life. (Patterson & Bradley, 2000, pp. 148-151).

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